



# ENGLISH GRAMMAR

## INTRODUCTION

### LESSON 1.—Exercise 1.—Page 1.

1 A LANGUAGE is the expression of our thoughts and feelings, and is either *oral* or *written*. *Oral* language is the expression of our ideas by intelligible *sounds*, called *words*. *Written* language is the representation of significant sounds by means of *letters* or *characters*. Letters are combined to form *Syllables*, *Syllables*, to form *words*, *Words*, to form *sentences*, and *Sentences*, to form a discourse.

By *oral* language, we communicate our thoughts to those who are present, by *written language*, we can convey them to the most distant regions, as well as to future generations.

2 As Language is composed of words which are derived from various sources, and subject to numerous modifications and combinations, the necessity of *uniformity* of expression would naturally suggest itself to every reflecting mind. Hence, attention was early paid by the Greeks and Romans to a *recognised mode of construction* which should convey the meaning intended with the greatest accuracy. The system which comprises the rules and principles intended to secure uniformity or accuracy of expression is called *Grammar*. Those principles which are applicable to all languages constitute what is termed *Universal Grammar*, while those which are confined to one are called *Particular Grammar*.

3. The three branches concerned with Language are *Grammar*, *Logic*, and *Rhetoric*.

A *Grammar* supplies those rules of *inflection*, *agreement*, *government*, and *combination* of words which enable us to convey our meaning with clearness and certainty. It is not concerned about the *truth* or *falsehood* of our sentiments. We may, for instance, assert that for a fact which is not a fact. This error must be rectified by other means than what are afforded by *Grammar*. Our *Reasoning* also may be uncon-

are, though expressed with strict grammatical propriety. For the correction of this, we must have recourse to *Logic*. What Grammar therefore, purpases to accomplish is, to enable us to convey our *meaning* in such a way as to render it impossible to be misunderstood by any competent honest mind.

*b* *Logic* supplies rules for *reasoning* to secure the mind from error in its *deductions*. The rules of *Logic* have nothing to do with the truth or falsity of the *Premises*, or *that* which forms the *basis* of an argument, except when this basis is the *conclusion* of some former argument. The *degree of evidence* for any proposition or sentiment which we *assume* as the *Premiss* or foundation of our argument, is not to be learned from *Logic*, nor indeed from *any one distinct science*, but must be decided by our *knowledge of the subject itself*. Thus, none but a Naturalist can rightly judge of the degree of evidence for a proposition in Natural History, a Politician in Politics, &c. To arrive at truth in any argument, not only must the *Premiss* be correct, but the reasoning must be fairly *drawn from it*. This latter process is the appropriate province of *Logic*.

*c* *Rhetoric* is the art of correct and elegant composition in Prose, addressed both to the understanding and the feelings. It commences where Grammar in strictness ends. Of this comprehensive subject, only the following branches will be explained in this work, namely, *Perspicuity*, *Strength*, and *Euphony of expression*, *Figurative Language*, and *Style*. *Perspicuity* may be regarded as common to Grammar and Rhetoric.

## LESSON 2.—Exercise 2.—Page 2

1 *a* ENGLISH GRAMMAR is a collection of the most approved rules and principles of inflection and construction of *modern English*, arranged in a systematic order. It thus teaches what *is*, and not what *ought to be*, the Language.

*b* Several expressions formerly in current use have ceased to be employed by good writers, and hence, they are not recognised forms of *Modern Grammar*. These have become *obsolete*, either because more expressive or more simple forms have been preferred. A knowledge of such as exist in old writers may be necessary to understand *their* works, but, in other respects, they are merely noted to be avoided. (See GL2, 621.)

2 In English, as in other languages, there exist two modes of expression, namely, the *colloquial* or familiar, and the *written* or more approved mode. It is by the latter, as being more determinate and certain than the former, that the rules or forms of Grammar are determined.

3 English Grammar is divided into Five Parts, namely, *Orthography*, *Etymology*, *Syntax*, *Punctuation*, and *Prosody*.

1 *Orthography* explains the nature and sounds of letters, their combination into syllables and words, and the just method of spelling words.

2 *Etymology* explains the classification, inflection, and derivation of words.

3 *Syntax* explains the agreement, government, connection, and proper arrangement of words in a sentence.

4 *Punctuation* explains the mode of marking a written composition into sentences, clauses, and members, by means of *points* or *stops*.

5 *Prosody* explains the nature of the *Accent* and *Quantity* of syllables, of *Emphasis*, *Pauses*, and *Tones*, and of the laws of *Versification*.

6 *Perspicuity* (which belongs both to Grammar and Rhetoric) supplies rules for the use of such words and phrases, and for such an arrangement of them, as shall convey our ideas with clearness and accuracy.

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## PART I.—ORTHOGRAPHY.

1 *a* ORTHOGRAPHY explains the nature and sounds of letters, their combination into syllables and words, and the just method of spelling words.

*b* *Orthography* is a term derived from *orthos* (orthos), *correct*, and *γραφω* (graphō), *I write*. — *Orthography* refers to the proper *spelling* of words, *Orthoëpy* to the *pronunciation* of them. The former is applicable to language as *written*, the latter to language as *spoken*.



# OF LETTERS

5 *Letters* are marks or characters used to represent the elementary sounds of language

6 *a* The Letters of the English language, called the English *Alphabet*, are twenty-six in number, and are thus arranged —

Roman Ital. Old Eng Saxon

Cap.	Sm.	Cap.	Sm.	Cap.	Sm.	Cap.	Sm.	Name
A	a	Ȧ	ȧ	Ȧ	ȧ	Ȧ	ȧ	at
B	b	B	b	B	b	B	b	bee
C	c	C	c	C	c	C	c	see (In Sax c sounds as ch in choice)
D	d	D	d	D	d	D	d	dee
E	e	E	e	E	e	E	e	ee
F	f	F	f	F	f	F	f	ef
G	g	G	g	G	g	G	g	gee
H	h	H	h	H	h	H	h	huch
I	i	I	i	I	i	I	i	i or eye
J	j	J	j	J	j	J	j	jay
K	k	K	k	K	k	K	k	kay
L	l	L	l	L	l	L	l	cl
M	m	M	m	M	m	M	m	em
N	n	N	n	N	n	N	n	en
O	o	O	o	O	o	O	o	o
P	p	P	p	P	p	P	p	pei
Q	q	Q	q	Q	q	Q	q	cur
R	r	R	r	R	r	R	r	ar
S	s	S	s	S	s	S	s	ess
T	t	T	t	T	t	T	t	tee th flat th sharp v or you
U	u	U	u	U	u	U	u	ure
V	v	V	v	V	v	V	v	double v
W	w	W	w	W	w	W	w	ch
X	x	X	x	X	x	X	x	try
Y	y	Y	y	Y	y	Y	y	zed

*b* The term *Alphabet* is formed from the first two Greek letters, *Alpha*, *Beta*, and denotes the order in which the letters are written

*c* In old books *J* and *I* seldom occur, *I* being substituted for *J* and *I* for *I*. But this practice is now, very properly, obsolete

*d* *U* is a double *v*, and *J* a double *i*. *U* was at first *v*. The double *i* was formerly written *u*, and at the end of words the last *i* was lengthened to *u*, and thus *v* became *u*. The *u*, as a double *i*, appears in the Roman numerals of our early printed books, thus, eight is marked *viii*

*e* Both in writing and in print letters have two forms, *capitals* and *small letters*. *Capitals* (or *head letters*) are used only at the beginning of the *first word* after a period, the names of the *Deity*, the proper names of persons, places, &c. and adjectives derived from them, and the words *I*, *O*, *Oh!* and in other places mentioned under *Punctuation*. *Small letters* form the body of the Composition

*f* Letters, which in pronunciation are not sounded, are said to be *silent*, as, *n* in *harm*. — The sounds which letters have in the Alphabet are called the *name sounds*, as *a*, *e*, *i*, *o*, *u*, *B*, *C*, *D*, &c.

7 The Greek Alphabet —

Α α	Alpha	Β β	Beta	Γ γ	Gamma	Δ δ	Delta	Ε ε	Epsilon	Ζ ζ	Zeta	Η η	Eta	Θ θ	Theta	Ι ι	Iota	Κ κ	Kappa	Λ λ	Lambda	Μ μ	Mu	Ν ν	Nu	Ξ ξ	Xi	Ο ο	Omicron	Π π	Pi	Ρ ρ	Rho	Σ σ	Sigma	Τ τ	Tau	Υ υ	Upsilon	Φ φ	Phi	Χ χ	Chi	Ψ ψ	Psi	Ω ω	Omega
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8 Letters are divided into *vowels* and *consonants*

A *vowel* is a letter that forms one complete or continuous sound, as, *a, e, o*

A *consonant* makes only an imperfect sound of itself, as, *b, c, f*, which cannot be distinctly articulated unless they are joined to a vowel, either before or after them. Hence, they are called *consonants*, from the Latin *con*, together, *sonans*, sounding

The vowels are *a, e, i, o, u*, and *w* and *y*, when they do not begin a word or syllable. When *w* and *y* do begin a word or syllable, they are of the nature of *semi-vowels*

9 a The consonants are *b, c, d, f, g, h, l, k, m, n, p, q, r, s, t, v, x, z*

b Consonants may be divided into the following classes —

1 The *mutes*, so called because they cannot be sounded without putting a vowel before or after them, are sub-divided into *flats* and *sharps*, as,

*Flat* *b, d, g, v, z*, as in *tribe, duke, good, rule, tenth*

|| || || ||

*Sharp* *p, t, k, f, s*, as in *papa, talk, king, fright, sell*

2 *Liquids* *l, m, n, r*, so called from readily combining with other letters

3 *H*, called *aspirate*, is simply a *breathing*

4 *c, j*, and *g* are *redundant*, as their sounds can be represented by other letters, thus, *c* in *calm* by *k*, in *city* by *s*, *j* in *jest* by *g*. *Q* is used only with *u* coming after it, and is equivalent to *loo*, as, in *quantity*. *X* is a double consonant, equal to *ks*

c The Mutes and Liquids may also be arranged according to the organs by which they are sounded, thus —

*Labials*, or lip letters, are *b, v, f, p*. *Dentals*, or tooth-letters, are *d, t, s, z*, and soft *g* and *j*

*Gutturals*, or throat letters, are *k, q*, and *c* and *g* hard

*Nasals*, or nose-letters, are *m, n*. *Linguals*, or tongue letters, are *l, r*

10 A *diphthong* is the union of two vowels in one compound sound, as, *ou* in *ounce*

The term *diphthong* (from *di*, double, *phthongos*, voice,) is properly applied only to those combinations in which both vowels are sounded, as *oi* in *boil*. Those combinations, in which only one of the vowels is sounded, might be designated *digraphs* or *double writing*, as *ea* in *breath*. The vowels in these *digraphs* or *improper diphthongs* had formerly their separate and distinctive pronounciation, but, in lapse of time, one of them has lost its original influence

11 A *triphthong* is the union of three vowels in one compound sound, as, *iew* in *view*.

## LESSON 3.—Exercise 3.—Page 2

*The Sounds of the Vowels*

12 *A* has four sounds, 1, long (—), as, in *pâte*, 2, short (◡), as, in *fall*, 3, open or Italian as, *ah*, in *father*, 4, broad (˘), like *au*, as, in *fall*. The diphthong *au* is short, as, in *Canada* but sometimes it is sounded as if in two syllables, as, in *Baum*. *ie* has the sound of long *e*, as, *César*, *As* of long *a*, as, in *pail*, *tail*, except *plaid*, *agout*, *raillery*, *Britain*, *mountain*, and a few others. *Au* has generally the sound of the broad *a*, as, in *taught* sometimes of the short or open *a*, as, in *aunt* *faunt*, &c., sometimes *au* is sounded like long *o* in *hautboy*, but like short *o* in *laurel* *laurel*, &c. *Aie* has the sound of broad *a*, as, in *hail*. *iv* has the long *e* and *r* sound of *a*, as, in *pau*, except *quay*, pronounced *leu*. *acht* is pronounced *ut*.

13 *F* has three sounds, a long sound, as, in *ahume*, a short one as, in *mén* and an obscure one, as, in *open* sometimes it has the sound of middle *a*, as, in *etel*, sometimes of short *i*, as, in *England*. *I*, at the end of a word, either follows the preceding consonant, as in *raise*, or lengthens the preceding vowel as, *plu*, *plé*. *ai* is generally sounded like *e* long, as, in *appair*, sometimes it has the short sound of *e*, as in *breath*, and sometimes of long *a*, as, in *brak*, or of *a* in *far* as, in *heart*. *au* has the sound of long *o*, as, in *beau*, but in *beaut* and its compounds, it has the sound of long *u*. *Ei* has generally the sound of long *a*, as, in *vein*, frequently of long *e*, as, in *veize*, sometimes of short *e*, as in *foreign*. In final *en* unaccented, the *e* is generally suppressed, as, in *seven* *her en*. *eo* is pronounced like *e* long, as, in *people*, sometimes like short *i*, as in *pard*, as short *ai*, as, in *dungeon*, *surgeon*, &c., as *o* long in *yeoman*. *Iu* and *ei* have the sound of long *ai*, as, in *feud*, *deu*,—in *seu*, *sheu*, &c. *eu* sounds like long *o*. *Iu*, when accented, sounds like *a* long, as, in *bey*, except in *leu* *leu*, *eu*, unaccented, sounds like *e* long, as, in *valley*. *I* final in unaccented syllables is silent as in *juvenile*, *reptile*. Put *e* in some Greek and Latin words forms a short syllable, as, in *ajoc* *pé*, *epitome*, *recept*, *anticip*.

14 *I* has a long sound, as, in *fine*, and a short one, as, in *fin*. Before *r* it is like *u* short, as, in *flirt*. In some words it has the sound of *e* long, as in *naïve*. *ia* generally sounds like *ya* as, in *flial*, sometimes it has the sound of short *i*, as, in *carriage*. *ie* sounds like long *e*, as, in *grief*, sometimes like long *i*, as, in *die* and sometimes like short *i*, as, in *siere*. *ieu* has the sound of long *u*, as, in *lieu*. *io* when accented on the first vowel forms two syllables, as, in *violent*. The terminations, *tion* and *sion*, are sounded like *shun*, except when *se* precedes them as, in *question*, *mission*. *He* final, in words accented on the last syllable but one, is short as, in *fertile*, except in a few words—*see*, in words accented on the last syllable *lutone*, is generally short as in *franchise*,—except *literature* and a few others—but in words accented on the last syllable but two it is long as, in *confess*—*I* is long, as, in *ciels* *e*—*in* in many words is short, in others it is long.

words it is sunk, as, in *antique*, catalogue *U* is pronounced like *ui*, as, in *languid*, sometimes as long *i*, as, in *guide*, sometimes as short *i*, as, in *guilt*, sometimes like long *u*, as, in *juice*, and after *r*, as *oo*, as, in *fruit*, *true* *Uo* is pronounced like *wo*, as, in *quote* *Uw* has the sound of long *e*, as, in *obloquy* (pronounced *obloquee*), except *buy* and its derivatives

## LESSON 4.—Exercise 4.—Page 3

## The Sounds of the Consonants

17 *B* has a uniform sound In some words, and after *m*, it is silent, as, in *debtor*, *subtle*, *dumb*

18 *C* sounds *hard* like *k* before *a*, *o*, *u*, *l*, *r*, *t*, and at the end of a syllable, before *e*, *i*, and *y*, it generally sounds *soft* like *s*, as, in *centre*, *city*, *cymbal*, but before *ea*, *ia*, *ie*, *io*, as *sh*, as, in *ocean*, *social*

*C* is mute in *czar*, *czarina*, *victuals*, *indict*, *muscle*, &c

*Ch* is generally sounded like *ch*, as, in *chimney* In words derived from the Greek *ch* sounds *k*, as, in *chorus*, also in Scripture names, as, *Enoch* In words derived immediately from the French, *ch* has the sound of *sh*, as, in *chaise*, *charade*

*Ch* is silent in *schism*, *yacht*, pronounced *yut*

*Arch* in compounds of our own language sounds like *arch*, as, in *archbishop*, *alchemy*, *archfiend*, but like *ak* in words derived from the Greek, *archæology*, *archæpiscopal*, *archangel*, &c

19 *D* has a uniform sound, but final *ed* after *ch*, *l*, *f*, *p*, *s*, *ss*, *x*, frequently sounds as *t*, as, in *stuffed* *Ld* at the end of verbs is frequently sounded as in *belord*, but in adjectives it is sounded in full, as, in *curse*, *ed*, *belov-ed*

20 *F* has a uniform sound, except in *of*, which has the sound of *ov*, but *of*, when forming only part of a word, is regular, as, *whereof*

21 *G* is *hard* before *a*, *o*, *u*, *l*, *r*, and at the end of a word, as, in *gat*, *go*, *goal*, *gun*, *glow*, *growl*, *dog*, except in *gaol* (*jail*) *G* is frequently *soft* like *j* before *e*, *i*, and *y*, as, in *genus*, *ginger*, *Egypt*, but *hard* when it is doubled, as, in *ting-ger*, *crag-gy*, also, before the comparative and superlative *er* and *est*, as, *longer*, *longest*, and in *get*, *geese*, *gewgaw*, *angel*, *finger*, *target*, *giddy*, *give*, *gibberish*, and many others

*G* is mute before *n*, as, in *sign*, *gnash*, *impugn* *Ny* final sounds as in *sing*, *ring* *Gh* at the beginning of a word sounds as *g* hard, as in *ghost*, after *t* it is silent, as in *high*, generally silent before *t*, as in *bought* except in *draught*, and *laugh*, in which it sounds like *f* In other places, *gh* generally sounds like *f*, as in *cough*, *enough*; *gh* in *laugh*, *lough*, sounds like *l*, in *hiccough* like *p*, *gh* is silent in *slough*, a mire place

22 *a H* denotes an aspiration, or impulse of the breath, on the vowel following *H* at the beginning of words is sounded, as in *harm* But in the following words and their derivatives, it is silent —

*Heir*, *heir*, *heir*, *heritage*, &c  
*Herb*, *herbal*, *herbaceous*  
*Honest*, *honesty*  
*Honour*, *honourable*  
*Hospital*, *hospitality*, &c

*Hostler*, *hostler*  
*Hour*, *hourly*, *hour-glass*  
*Humour*, *humorous*, *humorsome*  
*Humble*, *humbleness*  
*Humility*, *humiliation* } *h* is silent in these  
acc to Walker

*h* Not to aspirate the *h* at the beginning of words, except in the preceding, is a fault, but it is a much greater fault to aspirate words beginning with a vowel, to say, for instance, *ham* for *am*, *heir* for *erred*.



*b* As a perfect Alphabet must always contain as many letters as there are elementary sounds in the language, the English Alphabet is therefore both defective and redundant. It is *defective*, for the five letters *a, e, i, o, u*, are employed to represent *fourteen* distinct sounds, and the sounds of *th, sh,* and *ng*, have no appropriate letters to represent them. It is also *redundant*, for *c* is represented in both its sounds by *k* or *s*, *j* has the soft sound of *g*, *q* of *k*, and *x* is compounded of *gs* or *ks*.

38 *a* The pronunciation of the letters properly forms a branch of *Orthoëpe*, included in Prosody (See 500)

*b* In pronunciation, both the unaccented and accented vowels should have their distinct and appropriate sounds. Thus, a good speaker would pronounce the word *amity*, as if written *amēlē*, and not, as it is frequently but improperly pronounced, *amīlē*. Indeed, the correct pronunciation of the unaccented vowels is one of the characteristics of a good education.

*c* In the pronunciation of Compounds, the long sounds in the simple words are generally *shortened*, thus, *vine, vineyard, clean, cleanly, chaste, chastity, know, knowledge, holy, holiday, please, pleasant, break, breakfast, advertise, advertisement*. There are, however, some exceptions, which may be learned by referring to a good pronouncing dictionary.

## OF SYLLABLES AND WORDS

## LESSON 5.—Exercise 5. a. &amp; b.—Page 4

39 a A *Syllable* is either a word or a portion of a word which can be pronounced at once, as, *I, mine, just*

b Every syllable contains at least one vowel, but, in many words, the vowel in the 1<sup>st</sup>. syllable is not sounded, as, in *tak-en, e-vil, sea-son*

40 a *Words* are articulate sounds, used by the tacit consent of a people as *signs* to convey our ideas

b All that speak the *same* language use the *same* word to express the *same* idea while those who speak different languages use *different* words to express the *same* idea, thus, the thing which we call *hat*, a Frenchman calls *chapeau*

41 a A word of *one* syllable is termed a *monosyllable*, a word of *two* syllables, a *disyllable*, of *three*, a *trisyllable*, and of *four* or *more*, a *polysyllable*

b All words were, originally what are now termed monosyllables, but, from an inattentive rapidity of pronunciation two, three, or more words, expressing several ideas were often uttered so closely together, as at length, through the force of habit to be considered only one word Hence, those words which we now call disyllables trisyllables and polysyllables, are no more than two, three, or more entire words or parts of words, which had a separate existence either in the same or in some kindred language, and which are thus condensed into one

42 All words are either *primitive*, *derivative*, or *compound*

a A *primitive*, *radical*, or *root* word is not derived from another word in the language, as, *art, kind, wise*

b A *derivative* word is one that is formed from a primitive, either by prefixing or annexing a syllable or syllables, as, *un-kind, kind-ness* or by changing some vowel or consonant, as, *long, length, bend, bent*

c A *compound* word is formed by the union of two or more primitive words, that are joined either without undergoing any alteration in themselves, or only a very slight one as *book-case*, from *book, case*

d *Permanent* compounds and derivatives are consolidated, as, *bookseller*, *ship-builder*

## Sylling

43 a *Sylling* is the method by which we express a word by its proper letters, and rightly divide it into syllables

b The *sylling* of the English language is principally though not entirely determined by the proper letters The chief rules which can be given are, 1<sup>st</sup> The *a* is referred to the division of words into syllables, 2<sup>dly</sup>, Those *v* which are followed by *e*, *i*, *o*, and *u* divide into syllables, and 3<sup>dly</sup>, Those *v* which are followed by *e*, *i*, *o*, and *u* divide into syllables, and 4<sup>thly</sup>, Those *v* which are followed by *e*, *i*, *o*, and *u* divide into syllables, and 5<sup>thly</sup>, Those *v* which are followed by *e*, *i*, *o*, and *u* divide into syllables

## 1 Rules for the Division of Words into Syllables

44 *General Rule*—Divide the words according to the division made by a *correct pronunciation*. When the pronunciation is not known, observe the following *Special Rules*—

*Rule 1*—Two vowels coming together, not forming a diphthong, must be divided into separate syllables, as, *li-on*, *cru-el*. A diphthong, preceding a vowel, must be separated from it, as, *roy-al*, *pow-er*.

*Rule 2*—a A single consonant, between two vowels, is generally joined to the latter, as, *de-light*, *o-bey*. But the letter *x* and the pronunciation of several words require the consonant to be joined to the former, as, *ex-ist*, *Ad-am*, *nev-er*.

b Derivatives also are divided into their simples, as, *up-on*, *dis-use*.

*Rule 3*—Two consonants, between two vowels, must be separated, as, *un-der*, *in-sect*, except when the latter consonant is not proper to begin the syllable alone, as, *fa-ble*, *de-cline*.

Two consonants, such as *wh*, *th*, *ch*, *cl*, *sh*, *ph*, forming only one sound, are never divided, as, *fa-ther*. *Cl* go with the former syllable, as *pack-et*.

*Rule 4*—Three or more consonants, between two vowels, must not be separated, if the preceding vowel is *long*, as, *de-throne*, *dē-stroy*. But when the preceding vowel is *short*, they must be separated agreeably to that division which is observed in the pronunciation, as, *dis-t-act*, *üb-stain*, *pān-ch-ment*.

*Rule 5*—a Compounded and derivative words must be divided into the simple words of which they are composed, as, *ice-house*, *mis-lead*. But *y* (except in *dough-y*, *snow-y*, *string-y*) is not often placed alone, as, *dus-ty*, *wor-thy*, *gen-tly*, *has-ty*, *greedy*.

b Grammatical terminations are generally separated, as, *writ-est*, *writ-ing*, *happ-ish*, *tall-er*, *tall-est*.

c Derivatives, doubling the final consonant of the simple, have the consonants separated, as, *fat*, *fat-ter*—d When the additional syllable is preceded by *c* or *g* soft, the *c* or *g* is added to the additional syllable, as, *of-fen-ces*, *wa-ger*. Also, when the preceding single vowel is *long*, the consonant, if single, is joined to the termination, as, *bā-ker*, *pō-ker*, *tā-ken*.

*Rule 6*—The terminations *cial*, *cian*, *tial*, *cious*, *scious*, *sion*, *tion*, *tious*, should not be divided, as, *so-cial*, *mu-si-cian*, *vi-cious*, *con-sci-ous*, except when *ti* is preceded by *s*, as, *ce-le-sti-al*.

45 *Caution*—In writing, never terminate a line with part of a word which does not form a syllable, thus, it is improper to write *u* in one line and *pon* in the next, instead of *up-on*, or *del-ight* for *de-light*, *co-vince* for *con-vince*, *bu-ild* for *build*.



Either insert the *whole word*, or such a *division* as can be made according to the preceding rules. The syllable at the end of the line requires a hyphen (-) to connect it with the remainder of the word given at the beginning of the next line, as in the word *de-light* (See 484 a)

## 2 Rules for final and additional Syllables

### LESSONS 6 to 9.—Exercises 6 to 9.b —Pages 5 to 7

**L. 6.—10 Rule 1**—*a* Monosyllables ending with *f*, *l*, or *s*, preceded by a single vowel, have those consonants doubled. as, *muff*, *ball*, *lo-s*. except *as*, *gas*, *has*, *lus*, *is*, *of*, *is*, *this*, *thus*, *us*, *was*, *yes*

*b* But monosyllables not ending with *f*, *l*, or *s*, preceded by a single vowel, preserve their final consonant single. as, *man*, *fun*, *fox*. except *add*, *bunni*, *hult*, *buzz*, *ebb*, *egg*, *eri*, *fuzz*, *inn*, *odd*, *putr*

*c* A final consonant preceded by a diphthong, or by another consonant, is not doubled, as, *beef*, *corn*, *craft*. But *u* following *q*, or *g*, doubles the consonant, as, *quizz*, *gull*

*d* Words of more than one syllable have the final consonant generally single, if preceded by a single vowel, as, *alabaster*, except words ending in *f* or *s*, which are doubled, as, *rebuff*, *harness*

*e* *C* hasl is used as a final letter only in words of more than one syllable, when *i* or *ie* precedes it, as *phonic*, *maniac*. —In monosyllables, it is always followed by *k* as *duck*, *truck*, except *lac*, *zinc*, *disc*, *talc*. —In derivatives also, *c* is followed by *k*, when the pronunciation requires it, as, *traffic*, *trapezoid*, *scotic*, *frolicking*

**47 Rule 2**—*a*. Words ending in *y*, preceded by a vowel, retain the *y* upon taking any augment, as, *boy*, *boy-s*, *boy-ish*. *joy*, *joy-ful*, *annoy*, *annoy-ance*, *annoy-ing*, *annoy-er*

Except *mean*, *death*, *stout*, *th* *fact*, *paid*, *stud*, and their compounds, *unlaid*, *ref-ud*, *unaid*

*b* But words ending in *y*, preceded by a consonant, change the *y* into *i*, upon assuming an augment, and also in forming the plurals of nouns, the persons of verbs, verbal nouns, past participles, comparatives, and superlatives, as, *happ-y*, *happi-ly*, *happi-ness*, *dat-y*, *dat-er*, *try*, *tri-est*, *car-y*, *car-ier*, *car-ied*. *hol-y*, *hol-ier*, *hol-iest*

*c* But *my*, *thy*, *um* retain the *y* that *i* may not be doubled, as, *carry*, *carry-ing* *hy-by*, *ha-by-ish*. *dry*, *dry-ish*. *Tory*, *Tory-ism*

*d* Derivatives of adjectives of one syllable ending in *y* preceded by a consonant, frequently retain the *y*, as *ship*, *ship-ness*, *ship-ness*. But there is no good reason for this distinction — *y* if generally retains the *y* as, *secretary ship* — *is* generally *i* as, *etymology*, *etymology*. —In compounds considered as such, the *y* is retained, as, *my-ology*, *my-ology*

*e* The *y* in *my* is changed into *i* before the affix *ous* as, *count-y*, *count-ess*, *my-ology*, *my-ologist*

**¶. 7.—48 Rule 3 —a** Words ending in silent *e* retain the *e* on receiving an additional syllable beginning with a *consonant*, as, *pale*, *pale-ness*, *abate*, *abate-ment*. Except in *du-ly*, *tru-ly*, *aw-ful*, *judg-ment*, *abridg-ment*, *acknowledg-ment*, *lodg-ment*, *argu-ment*, and *wholly*, in which the final *e* is rejected

*b* Words ending in silent *e* reject the *e* when the additional syllable begins with a *vowel* (as, *ing*, *ed*, *ish*, *able*, *y*, &c), as, *place*, *plac-ing*, *plac-ed*, *cure*, *cuv-able*, *slav-e*, *slav-ish*, *rose*, *ios-y*, *rogue*, *rogu-ish*

*c* But when *e* is preceded by *e* or *g* soft (and also, though contrary to analogy, in the words *sale* and *tithe*), it is retained before *able* and *ous*, but not before *ible*, as, *peace*, *peace-able*, *charge*, *charge-able*, *courage*, *courage-ous* (*sale*, *sale-able*, *tithe*, *tithe-able*) But reduce, *reduc-ible*, and also, *practic-able*, *gracious*, *spacious*, from *practise*, *grace*, *space*

*d* *I* is changed into *i* before *ty*, as, *humane*, *human-ty*, except *surely*, *safely*, *duly* Words ending in *ie* change *ie* into *y* before *ing*, as, *die*, *dy-ing*, *lie*, *ly-ing*

*e* The following words retain *e* before *ing* to prevent ambiguity *dye*, to stain, *dye-ing*, *hoe*, *hoe-ing*, *shoe*, *shoe-ing*, *singe*, *singe-ing*, *syringe*, *syringe-ing*, *spunge*, *spunge-ing*, *tinge*, *tinge-ing*, *toe*, *toe-ing*

*f* Words ending in *ee* omit one *e* when the additional syllable begins with *e*, as, *see*, *seeth*, but retain it before *ing* and *able*, as, *see-ing*, *free-ing*, *agree-able*

**¶. 8.—49 Rule 4 —a** *Monosyllables* and words accented on the *last* syllable ending with a *single* consonant, preceded by a *single* vowel, upon assuming a syllable beginning with a *vowel* (as *ing*, *ish*, *ed*, *er*, *est*, *ence*, *y*, &c), double the *last* consonant, as, *blot*, *blot-ting*, *mud*, *mud-dy*, *besit'*, *besit'-ting*, *defer'*, *defer'-ring*, *repel'*, *repel'-ling*.

*b* But words ending in one consonant,—either when preceded by *two* vowels, or when not accented on the *last* syllable, preserve the last consonant *single*, on assuming *ing*, *ish*, *ed*, &c, as, *Bloat*, *blow-ing*, *cool*, *cool-er*, *need*, *need-y*, *repeal'*, *repeal'-ing*, *ben'cht*, *ben'cht-ing*, *diff'er*, *diff'er-ing* Except *wool*, *wool-len*, *wool-ly*

*c* When the augment is a *consonant*, no doubling takes place, as, *blot*, *blots* —Words ending with *two* consonants, do not take an additional consonant before *ing*, *ish*, *ed*, &c, as, *instruct*, *instruct-ed*

*d* Words ending in *l* or *p*, (and one in *s*), though not accented on the last syllable, have frequently, but contrary to analogy, the *l* and *p* doubled, as, *travel-ler*, *worship-per* —In the following words the doubling is too firmly established to be readily discontinued *apparelled*, *biased*, *cancelled*, *cavilled*, *chiselled*, *connselled*, *duelling*, *duelling*, *equalled*, *gravelled*, *grovelled*, *jeweller*, *kidnapped*, *labelling*, *leveller*, *libelling*, *medalling*, *modelling*, *parcelled*, *pen-cilling*, *travelling*, *worshipping*

*e* The influence of the *Accent* will be seen from the following —

*Confer'*, *confer-ring*, *conference*, *refer'*, *refer'-ring*, *ref'er-ence*, *besit'*, *besit'-ting*, *besit'-ted*, *ben'cht*, *ben'cht-ing*, *benefit-ed*

f The following examples illustrate the whole rule —

## 1 Consonant doubled

Blot,	defer,	repel,
Blot-ter,	defer-rest,	repel-let,
Blot-ting,	defer-ring,	repel-ling,
Blot-ter,	defer-red,	repel-let,
Mad-du	flat-ish	thin-ner

## 2 Consonant single

Bloat,	dis-fer,	repeal,
Bloat-est,	dis-fer-est,	repeal-est,
Bloat-ing,	dis-fer-ing,	repeal-ing,
Bloat-ed,	dis-fer-ed,	repeal-ed,
Rain-y	fool-ish	join-er

g With a consonantal augment = Blot s, seal s, suffer s

**§ 9. a.—50 Rule 5 —a** Words ending with two consonants, except *ll*, retain both consonants upon assuming an augment, beginning either with a vowel or a consonant, as, *stiff-ly* from *stiff*, *odd-ity* from *odd*, *harmless-ness* from *harmless*

*b* But words ending in *ll*, generally, if not always, drop one *l* before *ness*, *less*, *ly*, and *ful*, as, *full*, *ful-ness*, *skill*, *skill-less*, *skill-ful*. But *ill-ness*, *still-ness*, *shill-ness*, *small-ness*, *tall-ness*, and words in *all*, are exceptions

**51 Rule 6 —a** Compound words are generally spelled in the same manner as the simple words of which they are composed, as, *glass-house*, *there-by*, *up-hill* — *b* But words ending in *ll* in their simples generally drop one *l* when joined to other words as, *al-mighty*, *al-ready*, *al-ways*, *hand-ful* — *c* But, when *all*, *hill*, *mill*, and *well*, form the termination of a compound word, the *ll* is generally preserved, as, in *re-call*, *be-fall*, *up-hill*, *wind-mill*, *far-c-well*. So also in words in which the union is only partial, as, *all-sufficient*

**§ 9. b.—52 a** Much has been done of late (particularly by the late Dr Webster, of New Haven, U S of America) to reduce the orthography of the English language to a greater degree of uniformity, but the deviations from analogy, though greatly diminished, are still numerous. A perfect uniformity of spelling would render the acquisition of the language not only easier to foreigners but also to our own countrymen. Much of the irregularity of our orthography is to be attributed to the want of knowledge in our early printers. Thus, in early books, we find *eminent* and *imminent*, *ingenious* and *ingenious* pronounced as usual

*l* The words of the English language having been derived from such a variety of sources a question might be raised whether all words terminating in syllables of the same or nearly the same sound should be spelled with the same letters. Uniformity would certainly plead for such a mode, and would prevail, were not respectable usage as well as derivation frequently at variance with such a plan. In view of this kind the only safe principle which can be adopted is to reduce under one uniform mode of termination, all words which can be so classified without violating established usage, or the just principles of derivation. Thus,

1 Words formerly ending in *re* in the singular, as *glorie*, *bountie*, retain the *re* only in the plural, and change it into *y* in the singular, as, *bounty*, *bounties*

2 Many words derived from the French and which formerly ended in *re* have now changed and are for *re* as, *chamber*, *diocese*, but the following retain *re* as, *error*, *error*, *error*, *error*, *error*, *error*, *error*, *error*. The derivatives of these are spelled in the same manner, as, *cultured*, *nitrate*, *accepted*

3 Shortly after the revival of letters in Europe many words in Latin terminating in *or* and French words terminating in *eur*, were introduced into English by the French, as *error*, *error*, *error*, *error*, *error*, *error*, *error*, *error*. This practice was adopted by Johnson in his Dictionary. Since his day, the rejection of *u* is very frequent among the writers of good writers, thus *error*, *author*, *error*. The following words, however, are written with *u*, as, *neighbour*, *seigneur*, *error*.

*saviour* *Tenow* means continuity of state, *Tenor*, a olef in music In all the adjectives of the preceding words, *u* has for some time been omitted, as, *crionous*, *honor-able*, *author-itative*, *vigorous*, *laborious*

4 Much irregularity prevails with regard to words ending in *or* and *er*, thus, some would write *instructor*, others *instructer* The termination *or* in these words is becoming more general, as, *visitor*, *cultivator*, *objector* Sometimes *er* implies a difference of meaning, thus, *sailor*, a mariner, *sailer* is applied to a vessel

5 Words ending in *ense* or *ence* Uniformity would recommend *ense*, but custom is divided, employing *se* in *expense*—but *ce* in *defence*, *offence*, *pretence*, and *recompence* But in all the derivatives *s* is employed—*defensive*, *expensive*, *offensive*, *pretension*, *recompensing*

6 Terminations from the Latin *ans* generally retain *ant*, as, *abundant*, *reluctant*, but other words formerly ending in *ant*, *ance*, are now written with *ent*, *ence*, as, *dependent*, *dependence*, except *defendant*, *attendant* Those which formerly began with *en* are now frequently written with *in*, as, *inquire* But *en* is retained in many, as, *entice*, *entire* At present, there are two adjectives, *dependant*, in the power of another, and *dependent*, hanging from *Dependent*, the noun, means one who lies in subjection to another, a retainer

7 When a verb ends in *se* or *sy*, its corresponding noun must end in *ce* or *cy*, thus, *advise* *advice*, to *practise*, a *practice*, to *deceise*, a *deceice*, to *prophesy*, a *prophecy* Dr Webster gives *practice* both for the noun and verb, but contrary to general usage

8 Many verbs end in *ise* or *ize* The spelling of the primitive, when known, should be adopted, but when not, uniformity would recommend the use of *ise*, though custom (especially in words derived from the Greek) inclines to *ize*, as, *civilize* Another reason for preferring *ise* is, that many of the nouns of these verbs end in *ism*, as, *galtanism*, *anglicism*

9 With respect to the termination *clion* or *xion* in many nouns, the former is preferable, as, *connection*, *inflection*, *reflection*

10 In the words *besall*, *recall*, *install*, *enthrall*, it has been recommended that the double *l* should be retained, as it forms a guide to the correct pronunciation of these words

11 New terms introduced must conform as much as possible to *orthographical analogy*, thus, *systemize* from *system* is preferable to *systematize*, as, in *modelize*, *civilize*, &c

12 Several words are now spelled differently from what they were some time ago, thus, *choose*, *jail*, are used in preference to *chuse*, *gaol*, which are obsolete in all good works

13 Dr *Johnson's* Dictionary has, till recently, been considered the standard for the *signification* of words, and *Walker's* for the *pronunciation* *Johnson's* Dictionary, however, is deficient in philological research, in orthographical consistency, and, occasionally, in accuracy of definition, so that most modern writers have with great propriety deviated from it in these respects. Still, the work is very valuable from the strong masculine sense of its author, and the appositeness of his illustrations Some time ago, Dr Webster, of New Haven, U S of America, published an elaborate Dictionary of the English Language, in which he has avoided the irregularities of *Johnson's* orthography, and much improved his definitions, but, of the correctness of his etymologies several scholars have expressed great doubt The last edition of his Dictionary, in one thick volume, improved by Goodrich and Porter, can be strongly recommended as a most useful work *Richardson's* Dictionary has many good features, but it is susceptible of much improvement.

Of smaller works, the following can be recommended,—*Maunder's* Treasury of Knowledge, *Walker's* Dictionary improved by *Smart*, and another edition of *Walker* by *Davis*

*Directions for acquiring a Knowledge of Orthography*

**LESSON 10.—Exercise 10.—Page 7**

**53 Direction 1**—Let the *Rules and Observations* given from 43 to 52 be carefully impressed on the memory, and applied not only to the correction of the respective *Exercises*, but whenever opportunity occurs, till the whole is familiarized to the mind

**54 Direction 2**—*Dictation* should be steadily and frequently practised

Too much importance cannot be attached to the advantages resulting from this mode. Many persons are able to spell well *orally*, but fail to do so in writing. Only practice will correct this fault.

**55 Direction 3**—The *Transcription or Dictation of lists of difficult words*, and words liable to be misapplied, should form another frequent exercise. Of this kind are the following—

**1 Words similar in sound, but different in spelling and signification.** as,

<i>Axe</i> , s a cooper's axe,	<i>Add</i> , v does add, join
<i>Ale</i> , s strong beer	<i>Ail</i> , v to feel pain or grief
<i>Altar</i> , s of a church,	<i>Alter</i> , v to change
<i>Anything</i> s anything	<i>Ought</i> , v what one is obliged by duty
<i>Practice</i> s the habit of doing anything,	<i>Practise</i> , v to do habitually
<i>Peopled</i> s the common people,	<i>Populous</i> , a full of people

**2 Words differently spelled, but pronounced nearly alike** as,

<i>Accidents</i> , s the rudiments of Criminal Law	<i>Accidents</i> , s unforeseen events
<i>Assistance</i> , s help	<i>Assistants</i> , s helpers
<i>Assembly</i> , s an assembly,	<i>Counsel</i> , s advice
<i>Examination</i> , s escape from examination	<i>Illusion</i> , s false show, mockery
<i>Emergence</i> , v int to rise out of	<i>Immersion</i> , v tr to dip in water
<i>Ill</i> , a. lary	<i>Idol</i> , s an object of worship
<i>Sanctuary</i> , s a healing,	<i>Sanctuary</i> , s a designed to secure health

**3 Words of similar sound, but differing in respect of aspiration and meaning.** as,

<i>Add</i> , v to join	<i>Had</i> , v past tense of have
<i>Arm</i> , s an arm,	<i>Harm</i> , s injury
<i>At</i> , prep near	<i>Hat</i> , s covering for the head
<i>It</i> , a. bad, s. it	<i>Hill</i> , s high land

**4 Words spelled alike, but differently pronounced and applied,** according to the accent as,

<i>Adverse</i> , s a. against	<i>Adverse</i> , v to keep away
<i>Adverse</i> , s the right mouth,	<i>Adverse</i> , a great majestic
<i>Adverse</i> , s. evil, s. part of an	<i>Adverse</i> , s a small vessel
<i>Adverse</i> , s a. c.	<i>Adverse</i> , v to leave when one is wanted

**5 Words accented on the same syllable, but whose Orthography or Pronunciation, or both, are changed by a change of the Part of Speech.** as,

<i>Admire</i> (a. d. m. i. r. e.) s. I like,	<i>Admire</i> (a. d. m. i. r. e.) v. a. to admire by re-
<i>Admire</i> (a. d. m. i. r. e.) s. I like,	<i>Admire</i> (a. d. m. i. r. e.) v. a. to direct
<i>Admire</i> (a. d. m. i. r. e.) s. I like,	<i>Admire</i> (a. d. m. i. r. e.) v. a. to put together
<i>Admire</i> (a. d. m. i. r. e.) s. I like,	<i>Admire</i> (a. d. m. i. r. e.) v. a. to prohibit

6 Words which *change* one or more letters, to distinguish the different parts of speech, as,

<i>Bath</i> ( <i>th</i> sharp), <i>s</i> a convenience for bathing,	<i>Bathe</i> ( <i>th</i> flat), <i>v</i> to immerse one's self
<i>Breath</i> , <i>s</i> air respired by animals,	<i>Breathe</i> , <i>v</i> to draw breath
<i>Cloth</i> , <i>s</i> a texture for dress,	<i>Cloth</i> , <i>v</i> to dress, cover
<i>Grief</i> , <i>s</i> sorrow,	<i>Grieve</i> , <i>v</i> to mourn
<i>Grass</i> , <i>s</i> the herbage of fields,	<i>Grave</i> , <i>v</i> to feed on grass, touch lightly

7. Words liable to be mis-spelled, either from the *silence*, or unusual sound, of one or more letters, as,

Achieve,	Acquiesce,	Aide,	Answer,	Assurance,
Autumn,	Business,	Catalogue,	Cinque,	Debtor,
Cupboard,	Doubt,	Fatigue,	Heifer,	Myrrh

8 Words of unsettled Orthography as,

Ancient or Antient,	Draker or Drasier
Cipher or Cypher,	Connection or Connexion
Dispatch or Despatch,	Enclose or Enclose,
Expense or Expence,	Silly or Slily,
Inquire or Enquire,	Garety or Garet,

9. Difficult or unusual words, as,

Ache, acre, ague arraign, assuage, alms,  
Brocade, bazaar, banquet, basalt, burlesque, bohem,  
Caliph, chaos, crayon, chart, chalice, chagrin, critique, &c

10 The Latin and Greek Prefixes see 286, 287.

11 Words which vary in their *termination* according to their meaning or derivation. as,

Sailor a man devoted to a maritime life,	Sailer, generally means a ship that sails well
Assigner, one who assigns or appoints,	Assignee, the person appointed to act for another
Dependent, <i>s</i> one who lives in subjection to another,	Dependant, <i>n</i> in the power of another
Dependent, <i>a</i> hanging from,	
Depositar, <i>a</i> person with whom anything is lodged,	Depository, the place in which anything is lodged
Tenor, the general course of anything,	Tenor, the higher kind of voice belonging to a man.

## PART II.—ETYMOLOGY.

### LESSON 11.—Exercise 11.—Page 10

56 **ETYMOLOGY** explains the *Classification, Inflection, and Derivation* of words

*Etymology* is derived from *ἔτιμος* (*etimos*), *true*, and *λογος* (*logos*), *word*

57 *a Classification* is the arrangement of words into different *sorts or classes*, according to their respective properties. These classes are called *Parts or Divisions of Speech*

*b Inflection* is the change or alteration which words undergo, particularly in the *termination*, to express their various relations

*c Derivation* is that part which explains the *origin and primary signification* of words

### I CLASSIFICATION

72 There are, in English, *nine Classes* of words, or *Parts of Speech*, namely, 1, the Article, 2, the Substantive or Noun, 3, the Adjective, 4, the Pronoun, 5, the Verb, 6, the Adverb, 7, the Preposition, 8, the Conjunction, and 9, the Interjection

1 An *Article* is a word put before a noun to show whether the object represented by the noun is taken in an *indefinite* or in a *particular* sense, as, *a man, the man*

2 A *Substantive* or *Noun* is the name of any person, place, or thing which either exists, or is supposed to exist, as, *John, London, horse, boot, hope*

3 An *Adjective* is a word used with a noun to denote some *quality, number, quantity*, or other *attribute* belonging to the person or thing represented by the noun, as, "*A good man,*" "*twenty horses,*" "*many books,*" "*green grass,*" "*different ways*"

4 A *Pronoun* is a word used instead of a noun, to avoid repeating it in the same sentence, as, "*When Caesar had conquered Gaul, he turned his arms against his country*" (Here *he* and *his* are Pronouns)

5. a A *Verb* is a word employed to *affirm* or *assert* that a person or thing is—1, either *existing*, as, “*I am*,” or 2, *doing something*, as, “*I teach*,” or 3, is the *object* of some action, as, “*I am taught*”

b A *verb* is also used to *command*, *exhort*, *request*, or *ask a question*, as, “*Be silent*,” “*Study diligently*,” “*Spare me*,” “*Lend me the book*,” “*Have you written the letter*?”

6 An *Adverb* is a word used with verbs, adjectives, and other adverbs to express some circumstance of *time*, *place*, *manner*, *degree*, *affirmation*, &c ; as, “*He wrote lately*,” “*He lives here*,” “*He reads well*,” “*A truly diligent scholar*,” “*He speaks very fluently*”

7 A *Preposition* is a word placed before nouns or pronouns to show the *relation* in which persons or things stand with regard to other persons or things in the sentence, as, “*He went from London to Leeds*”

8 A *Conjunction* is a word used to *join* words in construction, or to connect parts of sentences, so as to form a single whole, as, “*One and one make two*,” “*He and I must go*”

9 An *Interjection* expresses some sudden wish or emotion of the mind, as, *O ! ah ! alas !*

59 a The classification of words into distinct parts of speech has formed the subject of much unprofitable discussion. Some writers contend for *two* classes only, some for *four*, others for *eight* or *ten*. Were the classes reduced to two or four, the subordinated divisions would be proportionably increased, and the specific differences would neither be so easily acquired nor so readily applied as by the present arrangement. The disadvantages attendant on such a mode would be severely felt when the pupil attempted the acquisition of a foreign language. Why then introduce an innovation which is calculated not to assist but to perplex? The *intention of classification* is to assist the memory in the requisition and retention of facts, objects are, therefore, ranged in the order determined by their specific properties. Accordingly, the parts of speech in the English language may be conveniently arranged in the following *Order* —

- 1 *Articles*, to define the *extent* of meaning implied by nouns
- 2 *Nouns*, to denote the *names* of persons and things.
- 3 *Adjectives*, to denote various *qualities* existing in persons or things
- 4 *Pronouns*, employed as *substitutes* for nouns
- 5 *Verbs*, to *affirm* something respecting a person or thing
- 6 *Adverbs*, to denote some circumstance of *time*, *place*, &c of a verb or adjective
- 7 *Prepositions*, to denote certain *relations* between persons or things
- 8 *Conjunctions*, to *connect* words in construction
- 9 *Interjections*, to express some sudden wish or emotion

b In the following passage all the parts of speech are exemplified, the numeral over each word denotes the part of speech in the order in which it is explained, thus, 1 stands for the article, 2, for the substantive, 3, for the adjective, &c

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

The power of speech is a faculty peculiar to man, and was bestowed on him by his beneficent Creator, for the greatest and most excellent uses, but alas ! how often do we pervert it to the worst of purposes



c The best and most rational mode of making the pupil understand the parts of speech, is to require him to distinguish them by the definitions and illustrations subjoined to each. Numerous additional examples may be supplied by the teacher.

60 a *Grammatical Parsing*, or resolving a sentence into the various elements of which it is composed, forms a very useful auxiliary in Grammatical Instruction. For *Models* and *Exercises* on this subject, the pupil must consult the volume of *Exercises*.

b *Etymological Parsing Table*

1 An Article	Why? Definite or Indefinite? Why?
2 A Substantive	Why? Proper, common, or abstract?—gender?—number?—person?—case? Why? Decline it. Quote the rule for the formation of the plural.
3 An Adjective	Why? Of what kind? Why? Mention the degree of comparison, compare it.
4 A Pronoun	Why? What kind?—gender?—number?—person?—case? Why? Decline it. If a <i>Relative</i> ,—which is the antecedent?
5 A Verb	Why? Transitive, Intransitive, or Passive?—regular or irregular? Mood?—tense?—number?—person? Why? Conjugate the verb or mention its principal parts.
6 An Adverb	Why?
7 A Preposition	Why?
8 A Conjunction	Why?
9 An Interjection	Why?

## II INFLECTION.

## LESSON 12.—Exercise 12.—Page 10

61 *Inflection* is the change or alteration which words undergo, particularly in the *termination*, to express their various relations

## 1 OF THE ARTICLES

62 *a*. An *Article* is a word put before a noun, to show whether the object represented by the noun is taken in an *indefinite* or in a *particular* sense, as, "A man," "The man"

*b* The Articles are, in strictness *Adjectives*, *a*, *an*, being abbreviations of *are*, *one*, used unemphatically, and *the*, of *that*. They may, however, advantageously retain the separate position which grammarians have long assigned to them. For, by this means, their several peculiarities are rendered more intelligible to learners, and a comparison between them and those of other languages is greatly facilitated

63 *a* The articles are *a* or *an*, and *the*

*b* *A* or *an* is called the *indefinite* article, because it does not point out any particular person or thing, as, "a book," that is, *any* book.

64 *a* *A* is used before nouns only in the singular number, beginning with a *consonant*, or the aspirate *h*, as, "a tree," "a hero," before *u* when sounded *long*, and before words beginning in *sound* with *w* and *y*, as, "a unit," "such a one," "a ewe," "a European"

*b* *A* is, however, used before *plural* nouns when they are preceded by the words *few* and *great many*, as, "A few men," "A great many apples," also before collective words, as, "A dozen," "A hundred men"

*c* In poetry *a* is sometimes placed between the adjective *many* and a singular noun, as, "Full many a gem" This construction, though allowable in poetry, and common in colloquial language, is a violation of grammatical propriety

65 *a* *An* is used instead of *a* before all vowels (except those just mentioned), and also before silent *h*, as, "an eagle," "an hour" In order to prevent a disagreeable hiatus, it is also used before words beginning with *h* sounded, when the accent is on the *second* syllable as, "an historical account"

*b* The words beginning with *h* silent, according to Walker, are *hear*, *heir*, *honest*, *honour*, *hospital*, *hostler*, *hour*, *humour*, *humble*, and their derivatives Both in the Bible and the Prayer Book, *an* is very frequently used before words which are now aspirated. (See 22)

c *A* and *an* are (as stated in 62 b) merely abbreviations of the old words *æ* and *anæ*, signifying *one* used unemphatically. The peculiar difference in the application of the article *a* or *an*, and the numeral *one*, may be thus shown — When I speak of *one* object in contradistinction to *two* or *more*, I make use of the term *one*, as “Can *one* man carry this weight? No, but *two* can.” But when I allude not so much to the number as to the *species*, I say, “Can a man carry this weight? No, but a horse may.”

66 a *The* is called the *definite* article, because it indicates that some particular person or thing is meant, as, “*the* book,” meaning a particular book. *The* is used before nouns both in the singular and the plural number.

b *The* before a vowel is sounded as *thi*, before a consonant as *th*, as, “*thi* eye,” “*th* man.”

c A noun without an article before it, denotes either *all* of that kind, as, “*Man* is mortal,” that is, *all* mankind, or an *indefinite* number, as, “There are *men* destitute of shame,” that is, “there are *some* men.”

## 2 OF SUBSTANTIVES

### LESSON 13.—Exercise 13. a. & b.—Page 11.

67. a A *Substantive* or *Noun* is the name of any person, place, or thing which either exists, or is supposed to exist, as, *John, London, horse, book, hope*

b Every thing that we can see, feel, hear, or conceive to exist whether material or immaterial, is a noun, thus, *boy, John, horse, school, book*, are material substances, because we can see and touch them. *Honour, hope, goodness*, are also nouns, for though we can neither see, nor hear, nor touch them, yet we can conceive such qualities or principles to exist, as, “The honour in which he was held.” “Hope cheered him when unfortunate.” “His goodness was conspicuous.”

c A Substantive may, in general, be distinguished by its taking an article before it, or by its making sense of itself as, *an animal, a man, honour, hope, goodness*. This term *Substantive* is derived from *substantia* to stand, to distinguish it from an adjective, which cannot, like the noun, stand alone. *Noun* comes from *nomen*, a name.

68 Substantives are of three kinds, *Proper, Common, and Abstract*

a *Proper Nouns* are the names given only to individuals, as, the particular names of persons, places, seas, rivers, mountains, &c, as, *George, Britain, London, the Baltic, the Thames*

b When *Proper Nouns* denote more individuals than one, they become a kind of common noun, as, “the *Johnsons*,” “the *Howards*,” and also, when they denote a *species* or character common to several, as, a *Milton*, a *Shakspeare*, a *Chatham*

69 *a.* A *Common Noun* is the name which is given to every thing of the same kind or class, as, *man, lion, city, tree*

*b* The principle of classification explained — Observing many individuals to agree in certain properties, we refer them all to one *class*, to which we give a name, comprehending, in its signification, all the properties by which the class is distinguished, thus, every thing which can, of itself, move from place to place is called an *animal*, and this term *animal* is applicable to every individual in that class. Again, every animal which has four legs is called a *quadruped*, and the term *quadruped* is common to all the individuals possessing those properties. So also, *Boy* is a name common to thousands of human beings, but the name *William* or *Thomas* may be appropriated only to few individuals of the class. The name *boy* is therefore a common noun, while *William* and *Thomas* are proper nouns.

*c* Common nouns, also called *Appellatives* or *General Terms*, may be divided into the following varieties —

1 *Class nouns*, which indicate any single individual of which the class consists, as, *lion, horse, house, poet, orator*. These terms can be applied to any one of the respective classes to which the individual belongs.

2 *Collective nouns* denote a number of individuals united together as a whole, as, *parliament, army, flock, nation, multitude, &c.*

3 Names of *materials* which denotes substances, as, *gold, water, sugar, silk*

4 Names of *numbers, weights, measures, quantity, distance, or time*, as, *a million, a pound, a quart, a mile, a year*

70 *a* *Abstract Nouns* are the names of *Qualities* considered apart from the objects in which they are found, as, *wisdom, beauty, hardness, roundness*

*b* Though the qualities *wisdom, beauty, &c.* cannot exist independently of, or apart from, the persons or things to which they belong, as, *a wise man, beautiful rose, hard iron, a round marble*, yet we can form a distinct notion of them without thinking of the particular person or thing in which they exist, and can assign names to them. These qualities themselves, also, may be characterized by other qualities thus, we can say *profound wisdom, great beauty, extreme hardness, perfect roundness*

*c.* Abstract nouns comprise several kinds, which may be arranged thus —

1 Names of *qualities* relating either to *material objects* or to the mind, and including the *virtues, vices, passions, and habits* of man, thus, *goodness, wickedness, industry, truth, acuteness, dulness, solidity, fluidity, whiteness, blackness, imagination*

2 Names of *actions*, including the nouns usually termed *verbal* or *participial* with the *infinitive mood*, as, *reading, working, walking, studying, to study*

3 Names of *states or conditions* either of mind or body, or of things in general, as, *health, sickness, wealth, poverty, heat, cold*

71 Nouns admit of variations to express *gender, number* and *case*

### *Gender.*

72 *a* Living beings are divided into two classes or sexes, *male* and *female*. Things without life are of neither sex, and are thus called *neuter*. — In Grammar, *Gender* is the distinction made in nouns, to show whether the persons or things of which we speak are *male, female, or neither*. The grammatical *Genders* are the *Masculine, the Feminine, and the Neuter*.

*b* The *Masculine* gender denotes *male* animals, as, *man, horse*

*c* The *Feminine* gender denotes *female* animals, as, *woman, hen*

*d* The *Neuter* or *neither* gender, denotes objects *without life*, as, *house, garden, singularity, hope*

73 *a* Names which are applicable either to males or females, are said to be of the *common* gender, as, *a parent, a friend, a sheep*

In the *c* instances, however, the sex is either not known or not regarded. When the sex is known, we should consider *parent, friend*, &c, masculine when applied to a man, and feminine when applied to a woman.

*b* In the distribution of gender, the English language follows the order of nature. In French, on the contrary, all nouns are either masculine or feminine, and in Greek and Latin, the gender of *inanimate* objects is determined by the termination.

*c* When speaking of animals, the sex of which is not regarded by us, we frequently assign to them gender suited to their particular characteristic properties. The strong and bold ones being considered of the *masculine*, and the weak and timid of the *feminine* gender, thus, we say of the *horse*, that *he* is a useful animal, of the *hare*, that *she* is timorous.

*d* *Insects, small quadrupeds, birds, and fishes*, are frequently spoken of as *neuter*.

74 *a* *Inanimate* objects, when spoken of, or spoken to, as if they were *persons*, are considered either as masculine or feminine, thus, we say of *Time*, "*he* flies on rapid wings," and of the *Earth*, "*she* is fruitful."

*b* This mode of giving life and sex to inanimate things, forms a striking beauty in our language, and renders it in this respect superior to the languages of Greece and Rome neither of which admitted this animated phraseology. But no fixed rule can be given to determine, in all cases, which objects may be considered masculine and which feminine. In general, however, nouns that convey an idea of strength, firmness, or energy, are *masculine*, as, the *sun, Time, Death, Sleep, Love, Autumn, Winter*, &c. Those which convey an idea of weakness or timidity, or which are more of a passive than of an active nature, are *feminine*, such as, the *Moon, Earth, Church, Pelopon, Nature, Summer, Spring*, the names of *Islands, Islands, Rivers, Cities, and Countries*, and also of abstract nouns, as *Liberty, Honour*, &c.

75 The *Feminine* gender of nouns is distinguished from the *masculine* in three ways—

*a* FIRST, BY DIFFERENT WORDS, AS,

Masculine	Feminine	Masculine	Feminine
Bachelor	maiden or spinster	Cock	hen
Baron (or B)	belles	Colt	filly
Boar	row	Dog	litch
Boat	girl	Drake	duck
Brother	sister	Lark	countess
Brother	don	Luther	mother
Brother	cow	Friar or monk	nun
Brother, or, or	she	Grader	goose

<i>Masculine</i>	<i>Feminine</i>	<i>Masculine</i>	<i>Feminine</i>
Gentleman	{ lady ( <i>rarely</i> , gentlewoman)	Papā	mammā*
Hart	roe	Ram	ew e
Horse	mare	Rake	jilt
Husband	wife	Sir	mādam
King	queen	Sire (when ap- plied to the King)	mādam
Landlord	landlady	Sire (a horse)	dam
Lord	lady	Sloven	slut
Male	female	Son	daughter
Man	woman	Stag	hind
Master	mistress	Swam	nymph
Master	miss	Uncle	aunt
Milter (a male fish)	{ squire	Wizard	witch
Nephew	niece		

## b SECOND, BY A DIFFERENCE OF TERMINATION, AS,

<i>Masculine</i>	<i>Feminine</i>	<i>Masculine</i>	<i>Feminine</i>
Abbot	ābbess <sup>f</sup>	Grant	grantess
Actor	actress	Governor	governess <sup>c</sup>
Administrātor	administrātrix <sup>f</sup>	Heir	heiress
Adūlterci	adūlteress	Heitor	heritrix
Ambassador	ambassadress	Hēro	hēr-o-ine
Arbiter	arbitress	Hunter	huntress
Author	authoress <sup>c</sup>	Hōst	hōstess
Baron	baroness	Instructor	instructress
Bridegroom	bride	Jew	jowess
Benefactor	benefactress	Lad	lass *
Cāterer	cāteress	Landgrave	landgravine
Chanter	chantress	Lion	lioness
Conductor	conductress	Marquis	marchiouess
Count	countess	Mayor	mayoress
Czar	{ czarīna (pr za-rē-na)	Monitor	monitress
Dauphin	dauphiness	Negro	negress
Deacon	deaconess	Patron	patroness
Director	directrix	Peacock	peahen
Don	donna	Peer	peeress
Duke	duchess	Poet	poetess <sup>c</sup>
Elector	electress	Prion	prioress
Emperor	empress	Prince	princess
Enchanter	enchantrix	Prophet	prophetess
Exēcutor	exēcutrix	Protector	protectiess
Fornicātor	fornicātrix	Priest	priestess
Founder	foundress	Shepherd	shepherdess
		Sheldrake	shelduck

\* The mark - over a syllable shows that it is long, as *tī* in *tīrant*, the mark *˘* denotes that the syllable is short, as, *ec* in *exēcutor*.

Masculine	Feminine	Masculine	Feminine
Songster (a bird)	songstress	Traitor	traitress
Sorcerer	sorceress	Tutor	tutress
Sultan	{ sul'tāness or sultāna	Tyrant	tyranness
Testitor	testātrix	Viscount	viscountess
Tiger	tigress	Votary	votress
		Widower	widow

## C THIRD, BY PREFIXING ANOTHER WORD, AS,

Masculine	Feminine	Masculine	Feminine
Cock-sparrow	hen-sparrow	Man-servant	maid-servant
He-goat	she goat	Male-child	female-child

d Several words have the same termination for both masculine and feminine, as, *guide, guardian*. Some have a feminine but no masculine, as, *landlady, sempstress, Amazon, luncheon, doer, journey, mantua maker, ruffian, shiver, siren, vixen, and virago*.

e In a few words, such as *poet, author, &c*, when the office or profession, and not the sex of the individual is intended, the *masculine* term is used, but when we wish to distinguish the sex, the *feminine* noun must be employed to express the female. Thus, the phrase "the poets and authors of the age," includes both males and females, but "she is the best poetess in the country," signifies, that she is the best only of her own sex—*Governess* means, generally, a lady who instructs.

f *Sex* originally denoted the occupation of a woman, as, *seamster, spinster, brewster*. The term *songster* is now confined to birds. The word *singer* is applicable both to men and women, either the proper name, or the word *male* or *female*, being employed to distinguish the sex. The termination *ess* is derived from the Norman French, and is, direct from the Latin—*Infant*, a prince of the royal family either of Spain or Portugal, makes, in the feminine, *Infanta*.

## Number

## LESSONS 14 to 17.—Exercises 14 to 17.—Page 11

L. 14.—76 *Number* is the inflection of a noun, to indicate one object or more than one.

77 There are two numbers, the *Singular* and the *Plural*.

The *Singular* denotes one object, as, an apple. The *Plural* denotes more objects than one, as, apples.

The singular is always expressed by the noun in its simple form, as, *apple, box*.

78 *Rule 1*—The plural of nouns is generally formed by adding *s* to the singular, as, *book, books, spoonful, spoonfuls*.

When the plural is coalesced with the terminating letter of the singular, the noun retains the same number of syllables in the plural as in the singular, as, *hand, hands*. But when the singular ends with a silent *e* after the soft *c, g, ch*, or after *s, x, or z*, the addition of *s* adds a syllable in the plural, as, *face, faces, bus, buses, box, boxes*.

79 *Rule 2*—A Noun in *ch, est, s, sh, t, z, i*, or in *o*, after a consonant, form the plural by adding *es*, as, *church, churches*.

misses, lashes, fox, foxes, topaz, topazes, rabbis, rabbies, hero, heroes, wo, woes

The plural of words ending in *ch* soft, in *s*, *sh*, &c. is here formed by adding *es*, because single *s* cannot be pronounced after those letters.

*b* Nouns ending in *ch* hard, in *a* after a vowel (with these words, *canto*, *cento*, *grotto*, *halo*, *junto*, *motto*, *portico*, *priso*, *quarto*, *octavo*, *duodecimo*, *memento*, *solo*, *tyro*, and *violoncello*). take *s* only in the plural, as, monarch, monarchs, folio, folios, bamboo, bamboos, canto, cantos

*c* The practice of spelling *canto*, *cento*, &c. with only *s* is a violation of Rule 2 *a*, *es* would be in conformity with it

80 *Rule 3*—*a* Nouns in *f* or *fe* change, for the sake of an easier utterance, *f* or *fe* into *ies* in the plural, as, loaf, loaves, life, lives

*b* But nouns in *ff* (and these words, *brief*, *chief*, *disaff*, *fief*, *fife*, *grief*, *gulf*, *handkerchief*, *hoof*, *kerchief*, *nuschief*, *moof*, *roof*, *reproof*, *safe*, *scarf*, *strife*, *surf*, *taff*, and *wharf*) follow the general rule, by adding *s* only, as, muff, muffs, grief, griefs *Staff*, a stick, has *staves* in the plural, *stave*, a verse, is regular, as, *stunes* The compounds of *staff* are regular, as, *distaffs*

**L. 15.**—81 *Rule 4*—Nouns ending in *y*, after a consonant, change *y* into *ies* to form the plural, as, lady, ladies But *y* after a vowel is not changed, as, day, days, attorney, attorneys But *uy* makes *ies*, as, colloquy, colloquies

Words ending in *v* after a consonant were formerly spelt with *ie* in the singular, as, *lie*, *glorie*, and thus, though we have substituted *y* for *ie* in the singular, we retain *ie* in the plural The plural of *allāh* is *allāhies*

82 *Rule 5*—*a* Some nouns, in forming the plural, take the old Saxon termination *en*, as,

Man	men	Footman	footmen
Woman	women	Child	children
Alderman	aldermen	Ox	oxen
Statesman	statesmen		

*b* The plural of English Proper Names in *man* is formed by adding *s* only; as, *The Longmans*, *the Denmans* We also say, *Turkomans*, *Mussulmans*, *Germans*, *talismans* But the compounds of the common noun *man* have *men* in the plural, as, *Dutch men*, *French men*

83 *Rule 6*—*a* The following form their Plurals irregularly —

Singular	Plural	Singular	Plural
Cow	cows, rarely <i>kine</i>	Mrs	Mesdames
Foot	feet	Mouse	mice
Goose	geese	Sow	sows, sometimes <i>swine</i>
Louse	lice	Tooth	teeth
M	Messrs		



b The following have two plurals, each with a different meaning —

Singular	Plural	Singular	Plural
Brother	brothers ( <i>sous of the same parents</i> ) brethren ( <i>persons of the same society or profession</i> )	Index	indices ( <i>algebraical quantities</i> ) indexes ( <i>tables of contents</i> )
Die	dies ( <i>for coming</i> ) dice ( <i>small cubes for gaming</i> )	Letter	letters ( <i>the number</i> ) letters ( <i>literature</i> )
Fish	fish ( <i>the species</i> ) fishes ( <i>the number, as, 3, 4</i> )	Pea	pease ( <i>the species</i> ) peis ( <i>the seeds-as distinct objects</i> )
Genus	genuses ( <i>persons of great mental powers</i> ) genu ( <i>imaginary spirits</i> )	Penny	pence ( <i>value or amount</i> ) pennies ( <i>distinct pieces</i> )

c Other nouns, when used in the Plural, have a sense different from the singular, as,

Corn, grain,	Coins, excrescences on the feet
Iron, a hard metal,	Irons, utensils made of iron
Manner, mode of action,	Manners, behaviour
Practice, habit,	Practices, actions
Salt, a substance used for seasoning,	Salts, used for medicine

d Compounds, in which the principal word is placed first, vary the principal or first word to form the plural, and the adjunct to form the possessive case, as, Sing *father in law*, Plur *fathers in law*, Possessive, *father in-law's*. So, courts martial, *attorneys general*, *aides-de-camp*, *cousins german*, Possessive, *court martial's*, *attorney general's*, *aide-de-camp's*, *cousin german's*. The Possessive Plural of such nouns is not used.

e Compounds ending in *ful*, and those also which have the principal word put last, form the plural by adding *s* or *es* to the last word, as, *spoonfuls*, *man traps*, *mouth falls*, *camera-obscuras*, *Ave-Marias*, *fellow-servants*, *maid servants*. But we say *men servants*, *women-servants*, as each word is considered important.

L. 16 — 84 Rule 7 — Nouns adopted, without alteration, from foreign languages, generally retain their original plurals —

### 1 From the Greek and Latin

a Those ending in *um* or *on*, change *um* or *on* into *a* in the plural, thus,

Singular	Plural	Singular	Plural
Animaleculum	animāl āla	Irritum	critta
Apollon	apollā	Forum	fora
Areolam	areolā	Frustum	frusta
Automaton	automatū	Fulcrum	fulcra
Criticon	criticā	Gymnasion	gymnasia
Datum	data	Lyceum	lycea and lycæa
Decadron	decadra	Mausoleum	mausolea
Desiderium	desideria	Medium	media
Emporium	emporī	Memorandum	memoranda memorandums
Encumbrance	encumbrā, (if it signifies encumbrance)	Momentum	momenta
		Partholon	parthella

\* In Latin *Datum*, *datum*, have the *e* & *i* syllable long, though in Latin it is *e* & *i*, *de* & *di*, *de* & *di*.

<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
Phenômenon	phenômena	Schollum	schollia
Perihellion	perihellia	Specûlum	specûla
Postulatum	postulata	Succedaneum	succedanea
Stratum	strata	Stadium	stadia

There are many other words in *um* occurring in the arts and sciences which follow this rule

*b* Those ending in *is* generally change *is* into *es*, thus,

<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
Amanuensis	amanuenses	Metamorphosis *	metamorphoses *
Antithesis	antitheses	Parenthesis	parentheses
Analysis	analyses	Phasis	phases
Axis	axes	Thesis	theses
Basis	bases	Onis	ones
Crisis	crises	Some change <i>is</i> into <i>ides</i> , as,	
Dialysis	dialyses	Chrysalis	chrysalides
Ellipsis	ellipses	Ephemeris	ephemerides
Emphasis	emphases	Proboscis	proboscides
Hypothesis	hypotheses	Tripod	tripodes
Ignis fatuus	ignes fatui		

*c* Those ending in *a*, *us*, *en*, *er*, *er*, or *x*, after a consonant, change *a* into *ae* in the plural, *us* into *i*, *en* into *ina*, *er* or *er* into *ices*, and *x*, after a consonant, into *ces*, thus,

<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
Aper	apices	Nebula	nebulae
Appendix	appendices	Nucleus	nuclei
Calcûlus	calcûli	Radius	radii
Calx	calces	Radix	radices
Colocys	colocys	Stamen	stamina (solds of the human body)
Focus	foci		stamens (when used of flowers)
Foramen	foramina	Stimulus	stimuli
Inguis	ingui	Vertex	vertices
Formula	formulae	Phosphorus	phosphori
Index (see §3 b)	indices (algebraical quantities)	Pollux	polluces
	indexes (tables of contents or pointers)	Vortex	vortices
Index		Quineanx	quinances
Lamina	laminae	Ranunculus	ranunculi
Larva	larvae	Sarcophagus	sarcophagi
Legumen	legumina	Tumulus	tumuli
Magus	magi	Vertebra	vertebrae
Macûla	maculae		
Minutia	minutiae		

*d* Genus makes, in the plural, *genera*, *miasma*, *miasmata*, *dogma*, *dogmata*, and *dogmas*. *Apparatus*, *congeries*, *census*, *hædus*, *series*, *species*, and *superficies*, are the same in both numbers

## 2 From the Hebrew.

<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
Chérub	chérubim chérubs	Symph	symphum

## 3 From the French.

<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
Beau	beaux	Madame	mesdames
Chamois	chamois	Monsieur	messieurs
Château	châteaux	Plateau	plateaux
Flambeau	flambeaux		

\* In English, the penultimate of *Metamorphosis* is short, but long in Greek, as, *Metamorphosis*



*b* *Pains* may be preceded by the word *great*, but never by *much*. The phrase "Much pains have been taken," should therefore be, "Great pains have been taken." *Means* and *amends*, signifying *one object*, have a singular verb, signifying *more than one*, a plural verb. (See 358.) *Gallows* is always singular, as, "The gallows is erected." *News* is generally singular, rarely plural, as, "News has arrived." *Lungs* in scientific lang has a singular, thus, "Right lung, left lung." *People* denotes a number of persons, *peoples*, different tribes and nations. *Summons* is sing., *summonses*, plur.

88 With regard to the words *comics*, *ethics*, *mathematics*, *optics*, *physics*, *pneumatics*, *politics*, and other similar names of sciences, good writers are much divided. Analogy would recommend a *plural* construction, but several modern writers use a *singular* verb, as, "Mathematics is the science," or, by giving the clause a different construction, as, "The science of Mathematics is intended."—*Politics* has generally a *plural* verb. With all these words, in whatever number the verb is considered, the *pronouns* must correspond. (See 320 c.)

### LESSON 18.—Person — Exercises 18. a. & b.—Page 13

89 *a* Nouns may be said to have three persons, the *first*, the *second*, and the *third*.

*b* The *first* person is the speaker, as, "I, John Thompson, do promise." The *second* person is the person spoken to, as, "Boys, attend to your lessons." The *third* person is the person spoken of, as, "That girl is diligent."

### Case

90 *a* *Case* is either the *form* or *state* of a noun or pronoun, to express the *relation* which it bears to other words.

*b* *Case*, from *Casus*, a falling, is so called, because cases were supposed by the Greeks and Romans to fall or decline from the nominative or first form, called the *upright* (*rectus*). All other forms of the noun than the nominative were called *cases* or *casus obliqui*, oblique cases.

91 Nouns have three cases, the *Nominative*, the *Possessive*, and the *Objective*.

92 *a* The *Nominative* expresses the *name* of the person or thing which *acts*, or which is the *subject* of discourse.

*b* In *addressing* persons or things, the noun is said to be in the *Nominative* of *Address*, as, "John, be attentive."—The *Case Absolute* also is in English the *Nominative*, as, "John having left, everything went wrong."

93 *a* The *Possessive* is the form in which a noun is used to show that something belongs to the person or thing denoted by the noun. It is formed in the *singular* by adding a comma (') called an apostrophe, with the letter *s* to the nominative, as, Nom Father, Possess Father's.

When the Plural ends in *s*, the Possessive is formed by adding only an apostrophe (') as, *Fathers'* — When the Plural does not end in *s*, then both the apostrophe and *s* must be added, as, *Plur men. Poss Plur men's*

*b* In *Poetry*, when the Singular ends in *es*, the Possessive is formed by adding only an apostrophe, as, "*Achilles' wrath*" — In *Prose* also, when the Singular ends in *ss* or *ence*, the Possessive is generally formed by adding only an apostrophe — In other endings both the apostrophe and *s* are added, as, "*Felix's room*" — Proper Names in *ss* take the apostrophe and *s*, as, "*Bass's ale*"

*c* The possessive sign '*s* is applied to *persons* or *animals*, as, "*A man's hat*," "*A dog's sagacity*" The case ending (*s*) is also attached to objects inanimate when personified, as, "*Reason's voice*," and also in a few phrases denoting a period of time, as, "*A few hours' leisure*" The particle *of*, or Norman Genitive is applied in general to *inanimate* objects, as, "*The roof of the house*," "*The binding of the book*"

*d* The sign '*s* (*s* with an apostrophe before it) is called the *Saxon genitive* or *possessive*, and is a contraction of *es* or *is* thus, "*Man's wisdom*," "*King's crown*," were formerly written "*Manes wisdom*," "*Kingis crown*," or "*Kinges crown*" The mark '*s* is called by the Greek name *apostrophe*, signifying a *turning off* because it shows the turning off or omission of the vowel *e* or *i* — As the sign '*s* was never a contraction of the pronoun *his*, such vulgarisms as "*John his book*" have long ceased to be employed by good writers. The vulgarism originated from a typographical error which first appeared and is still retained in the Book of Common Prayer, in the collect "for all conditions of men"

*¶ a* The *Objective* case expresses the name of the person or thing which is the *object* of an action implied in a transitive verb, or which follows a preposition as, "*I love Henry*" "*They live in London*"

*b* The *doer* of an action is called the *agent*, the person or thing affected by the action is called the *object*

*c* In substantives, the nominative and objective cases are the same in form, being distinguished from each other only by their situation, thus,

<i>Nom</i>	<i>Græc</i>	{ Here the meaning is reversed by the interchange of nouns, the nominative or agent being known by its being placed <i>before</i> the verb, and the object of the action by its <i>following</i> it
<i>Achilles slain</i>	<i>Hector</i>	
<i>Hector slain</i>	<i>Achilles</i>	

*¶ a* Declining a noun is naming its cases and numbers Nouns are thus declined —

	<i>Sing</i>	<i>Plur</i>		<i>Sing</i>	<i>Plur</i>
<i>Nom</i>	<i>Father</i>	<i>Fathers</i>		<i>Nom</i>	<i>Man</i>
<i>Acc</i>	<i>Father's</i>	<i>Fathers</i>		<i>Acc</i>	<i>Man's</i>
<i>Obj</i>	<i>Father</i>	<i>Fathers</i>		<i>Obj</i>	<i>Man</i>
					<i>Men</i>

*¶ b* "*John has cut Thomas's finger*" Here *John* is the actor or doer of something, and is therefore in the *nominative* case, *has cut* is a verb and affirms what action has been done by *John* *finger* is the *object* in which the action terminates and is therefore in the *objective* case, and *Thomas's* is in the *possessive* case, it denotes the owner of the finger

*c* To find the *nominative* case ask the question *Who?* or *What?* with the verb and the word that answers to the question will be the *nominative* case to the verb, as in the preceding example, "*Who has cut Thomas's finger?*" *John* is, therefore *John* is in the *nominative* case

*d* The *objective* case of a verb may be known by asking the question, *Whom?* or *What?* with the verb, as, "*What* did John cut?" Ans "*The finger of Thomas*" The word *finger* is therefore in the *objective* case, and governed by the active verb *has cut*

c \*

*Table of Nouns*

1 Proper	{ 1 Strictly Proper	as, Johnson, London
	{ 2 Partly Common	as, the Johnsons, a Milton
2 Common	{ 1 Class Names	as, book, horse
	{ 2 Collective Names	as, herd, army, audience
	{ 3 Names of Materials	as, silver, cotton, coal
	{ 4 Names of Numbers, Quantity, &c	as, thousand, acre
3 Abstract	{ 1 Names of Qualities	as, industry, whiteness
	{ 2 Names of Actions	as, reading, running
	{ 4 Names of States or Conditions	as, health, sickness

## 3 ADJECTIVES

## LESSON 19.—Exercise 19.—Page 14

96 *a* An *Adjective* is a word used with a noun to denote some *quality, number, quantity, or other attribute* belonging to the person or thing represented by the noun, as, "A *good* man," "twenty horses," "many books," "green grass," "different ways"

1 The Adjective does not *affirm*, but simply *points out* some property or attribute, not by itself, but as *conjoined* with a subject. The *Substantive* or *Noun* denotes the *substance* the *Adjective* merely *defines* or *limits* the *kind* of substance. Thus, *man* is a *general* term, a man denotes *one*, but not any one in particular, —a *good* man, a *tall* man, a *young* man, an *old* man, denote different *kinds* of men

c. By the term *attribute* is meant some *quality or property* belonging to a person or thing, thus, *power* and *wisdom* are the *attributes* of our Creator, *redness* or *whiteness* is an attribute belonging to a *rose*. The words *power, wisdom, redness, whiteness*, are nouns, as they express these qualities existing independently of any substance —The word which denotes the quality or attribute as *conjoined* with the subject is called an *Attributive* (or something assigned to another) or *Adjective* (or something added to something else), as, in the phrases, "Our *powerful* and *wise* Creator," "A *red* or *white* rose"

97 Adjectives are of various kinds, 1 *Qualitative* or *Ordinary*, 2 *Proper*, 3 *Numeral* (including *Cardinal, Ordinal, and Multiplicative*), 4 *Distributive*, 5 *Demonstrative*, 6 *Definitive*, and 7 *Indefinite*

98 *a* *Qualitative* or *Ordinary* Adjectives denote some *quality or attribute* belonging to a person or thing represented by the noun, as, *good, large, square, green*. To this class belong *Verbal* and *Compound* adjectives

1 *Verbal* Adjectives end in *ing* or *ed* except when irregular, as, "A *moving* spectacle," "A *feared* imagination"

c *Compound* Adjectives are composed of two or more primitive words, connected by a hyphen ( ), as "A *well* *brewed* ale," "A *very* *spirited* race"

d Adjectives in English are of the same gender and number as the nouns with which they are conjoined, but their terminations are not varied as in French, Latin, Greek and most other languages, thus we say, "a *good* boy," "a *good* girl," "a *good* boy," "a *good* girl"

99 *Proper* Adjectives are derived from *Proper* names as, *English*, from *England*, *Ciceronian*, from *Cicero*

100 *Numeral* Adjectives include the *Cardinal, Ordinal, and Multiplicative*

a The *Cardinal* Numerals denote an *exact number* of things, as, *one, ten*

c ordinal so called from *cardo*, a hinge, on which the *ordinals* turn —The words *hundred, thousand, million, dozen*, are considered Nouns when the article is joined

b *Ordinal* Adjectives denote the *order or succession* of things, as, *first, second, third, &c*

c The *Multiplicative* expresses how many times one thing exceeds another, as, *double, twofold, tuple, threefold, &c*

101 The *Distributives* denote objects taken separately They are *each, every, either, neither*, when conjoined with nouns, as, "*Every man has his duty*"

102 a The *Demonstrative* Adjectives are *this, that, these, those, yon*, when placed before nouns *This* points out a near object, *that* refers to one at some distance, and *yon* to the most distant

b The *Definitive* are the articles *a, an, and the*, previously explained

c Sometimes adjectives with the definite article prefixed are used without the noun, as, "*The good are happy*," that is, *good people*

103 a The *Indefinite* express a variety of meanings, but mostly refer to persons or things in a vague or general manner They are *all, any, some, no, much, enough, whole*, applied both to number and quantity—*Many, few, several, certain, divers*, applied to number—*Both* refers to *two* either individuals or classes—*None* is *no-one, not any*—To this class may be added *such, the same, alone* (single, solitary), and *only* (in the sense of that one, and not another)

b *All* denotes the whole, whether quantity or number, as, "*All the corn,*" "*all the men*"—*Any* is sometimes used indefinitely for *one*, as, "*If the soul shall sin against any of the commandments,*" sometimes for *some* as, "*Who will show us any good?*" sometimes for *every one*, as, "*Anybody can do that*"—*No* is used before a noun, *none*, without one, as, "*No man,*" "*I have seen none*"—*None* is used in both numbers—*Several* and *divers* signify more than two, but not many—*Some*, when used alone, denotes a larger number than *several*, when prefixed to *one, man, person, &c*, as, *some one, &c*, *some* requires a singular verb, as, "*some person says so*"—*Much* (the opposite to *little*) denotes a quantity, as, "*Much money,*" it is sometimes joined with collective nouns to denote number in the aggregate, as, "*Much company*"—*Many* (the opposite of *few*) denotes an indefinite number, as, "*Few were present*"

c The words *little, less, least, much, more, most, enough, whole*, are sometimes used as substantives, as, "*Much has been said, but little has been done*" "*He has enough*" "*He gave him the whole*"

d Sometimes nouns being prefixed to other nouns are used as adjectives, as, *corn field, silk-mill*

## LESSON 20.—Exercise 20.—Page 14

### Comparison of Adjectives

104 a *Comparison* is the inflection of an Adjective to denote the increase or decrease of the quality implied in the adjective Only *qualitative* and a few *indefinite* adjectives admit of comparison—There are two degrees of comparison,—the *Comparative* and *Superlative*

b The *Positive* state or form is the simple quality itself, and is therefore not a degree as, *hard, short*



105 *a* The *Comparative* degree (generally ending in *er*) expresses a greater degree of the quality than the positive, as, *hinder, shorter*

*b* The *Superlative* degree (generally ending in *est*) expresses the highest degree of the quality, as, *hardest, shortest*

The Comparative refers to *two* persons or things, the Superlative to *more than two*

106. *a* The Comparative of words of *one* syllable is formed by adding *r* to the positive when it ends in *e*, and *er* when it ends in a *consonant*, as, *wise, wiser. great, greater* — The Superlative is formed by adding *st* to a *vowel*, and *est* to a *consonant*, as, *wise, wisest. great, greatest*

*b* If the adjective ends with a single consonant after a single vowel, the consonant is doubled, as, *sad, sad-der, sad-dest, hot, hot-ter, hot-test.* (See 49)

*c* When speaking of the Deity we generally prefix the word *most*, as, "The Most High"

107 *a* Adjectives of *more* than one syllable are generally compared by prefixing *more* and *most* to the positive, as, *generous, more generous, most generous*

*b* Verbs like other Qualitatives, have degrees of comparison, as, *more and most learned*

*c* Adjectives either of one or two syllables ending in *y* after a consonant, change *y* into *i* before *er* and *est*, as, *happy, happier, happiest* But *y* after a vowel is not changed into *i* before *er* and *est* as, *gay, gayer, gayest*

*d* Dissyllables ending in *e* are often compared by *er* and *est* as, *ample, ampler, amplest* — all words accented on the *last* syllable have sometimes *er* and *est*, as, *discreet, discreeter, discreetest*

*e* *More* and *most, less, least*, when prefixed to adjectives, may be considered either as Adverbs or forming part of the Adjectives.

*f* The words *very, exceedingly, abundantly, &c.* are employed to increase the quality expressed by the positive, as, "very good"

*g* Sometimes an adjective is placed between the Superlative and its noun as, "The greatest possible injury was inflicted," that is, the greatest injury which was possible

108 *a* *Diminution* of quality, whether the adjective is of *one* syllable or of *more* than *one*, is formed by *less* and *least*, as, *less-happy, least-happy*

*b* The termination *ish* serves to diminish the quality, as, *black, blackish* or tending to blackness The adverb *rather* also expresses a small degree of the quality, as, *rather little*

*c* Various minute differences between degrees of comparison are expressed by *little, a little, far, &c.*, as, "a little better," "much better," "very far distant"

109 *a* The following adjectives are compared irregularly —

Positive	Comparative	Superlative
Good	better,	best
Bad, evil, ill,	worse,	worst
Far	further,	furthest

Positive	Comparative	Superlative
Fore,	former,	foremost, or first
(Forth),	further,	furthest
Late,	later,	latest (in time).
—	latter,	last (in order)
Little,	less,	least
Much, many,	more,	most.
Near,	nearer,	nearest
Nigh,	nigher,	nighest, next
Old,	older, elder,	oldest, eldest

*b* *Further* and *furthest* are sometimes adverbs. *Further* is used as a verb in the Book of Common Prayer, as, "*Further us with Thy continual help*" — *Later*, *last*, are opposed to *Former*, *first*. *Elder* and *eldest* are generally applied to persons of the same family, as, "*The elder brother*" *Older* and *oldest* are applied to persons or things in general, as, "*The oldest man*"

110 Some adjectives form the Superlative by annexing *most* to the end of the word, as,

Hind,	hinder,	hindmost or hindermost
Up (prep ),	upper,	upmost or uppermost
In (prep ),	inner,	inmost or innermost
Out (prep ),	outer or utter,	outmost, utmost, uttermost
Fore,	former,	foremost (in place)
—	—	first (in time or order)

111 *a* *Prior*, *superior*, *ulterior*, *external*, *inferior*, &c, which have the form of Latin Comparatives, are not to be considered as comparatives in English, and, consequently, are not followed by *than*, as English comparatives are

*b* Some adjectives have no comparison, such as do not admit extension or diminution

These are, 1 Words expressive of figure, as, *round*, *square*, &c

2 Numerals, as, *three*, *four*, *first*, *second*, &c

3 Words implying matter, time, place, &c, as, *wooden*, *daily*, *English*, *Mosaic*, &c.

4. Words denoting unity and universality, as, *all*, *sole*, *alone*, *universal*, &c

5 Words which, in their simple form, denote the highest or lowest degree of the quality, as, *chief*, *extreme*, *supreme*, *perfect*, &c

In the language of excessive grief, anger, love, admiration, &c, poets and orators frequently, and allowably transgress No 5 ✓ }

#### Table of Adjectives

1 Qualitative,—

- { 1 Qualitative
- { 2 Verbal
- { 3 Compound

as, good, white  
as, exciting, excited  
as, nut-brown

2 Proper .

as, English, Miltonian

3 Numeral,—

- { 1 Cardinal
- { 2 Ordinal
- { 3 Multiplicative

as, two, three  
as, first, second  
as, double, two fold

4 Distributive

as, each, every

5 Demonstrative

as, this, that, yon

6 Definitive

as, a, an, the

7 Indefinite

as, many, any, few

## 4 PRONOUNS.

## LESSON 21.—Exercise 21.—Page 15

112 *a* A *Pronoun* is a word used *instead of a noun*, to avoid repeating it in the same sentence; as, "When Caesar had conquered Gaul, *he* turned *his* arms against *his* country" (Here, *he* and *his* are pronouns)

*b* Pronouns may be divided into the following classes — 1 Personal,—2 Relative,—3 Interrogative,—4 Reflexive or Compound Personal,—5 Compound Possessive,—6 Compound Relative, and 7 Adjective Pronouns

## 1 Personal (or Substantive) Pronouns

113 *Personal Pronouns* are the *substitutes* for the *names of persons*. There are five *personal pronouns*, namely, *I, thou, he, she*, and the pronoun *it*, which is applied to *things*

114 *a* *Personal Pronouns* have *two numbers*, the *singular* and *plural*, and *three persons* in each number namely, *I*, the *first person*, represents the *speaker*, *Thou*, the *second person*, represents the *person spoken to*, *He, she, it*, the *third person*, represents the *person or thing spoken of*

*b* Pronouns like nouns, have *three genders*, but variety of *form*, to distinguish the sex, is confined to the *third person*. *He* is masculine, *she* is feminine, *it* is neuter.—Pronouns of the *first* and the *second person* are either masculine or feminine, according to the sex of the speaker or of the person addressed

115 *a* *Personal Pronouns* have *three cases*, the *Nominative*, the *Possessive* and the *Objective*; and are thus declined —

	1st Pers	2nd Pers	3rd Pers m	3rd Pers f	3rd Pers neut
Sing					
Nom	I	thou	he	she,	it
Poss	My, mine	thy, thine,	his,	her, hers,	its (See 116 c)
Obj	Me	thee	him,	her,	it
Plur					
Nom	We	you ye	they,	they,	they
Poss	Our, ours	your, yours	their, theirs,	their, theirs	their, theirs
Obj	Us,	you,	them,	them	them

*b* *Thou* is used only on some occasions in poetry and in the instances mentioned in 161. *You* is used instead of *thou* in general conversation. *He* is frequently used by persons in authority, and by authors and editors, instead of the first person singular

116 *a* *My, thy, his, her, its, our, your, their*, are always put before nouns, as, "This is *my, thy, his, her* house," or the house of *me, of thee, &c*

*b* *Mine, thine, his, ours, yours, theirs*, with *his*, and *its*, are

used without nouns; as, "This house is mine, thine, his, hers, &c

c. *My, thy, her, our, your, their*, are mere abbreviations of *mine, thine, hers, ours, yours, theirs*, which latter are, probably, the original possessive cases of the Personal Pronouns. In parsing it is a matter of little importance whether both forms, *my, mine*, &c. be considered the possessive cases of the Personal Pronouns, or as Possessive Pronouns—*Mine* and *thine*, &c. are not exactly equivalent in sense to *of me, of thee*, &c., for, sometimes they have an active sense denoting possession, while *of me, of thee*, have sometimes a passive sense denoting the object, thus, "The mind is a part of me, of myself," would be rendered in Latin, "*Mens est pars mei*," and not "*pars mea*," which latter denotes simple possession. Similarly, "*Imago nostri*" is the picture of our person but "*Imago nostra*" is that which we possess.

d. *Mine* and *thine* are sometimes, for the sake of euphony, used in solemn and poetic language, instead of *my* and *thy*, before a substantive or adjective beginning with a vowel or silent *h*, as "Diot out all mine iniquities." In writing, the words *hers, ours, yours, theirs*, must always be spelled without an apostrophe, and never as *her's, our's, &c.*

e. *His* and *her* frequently occur in the Bible for *its*, showing that *its* is only of recent use thus, in Gen. 11, 'fruit tree—after *his* kind,' Gen. 17, "The earth—opened *her* mouth." *Its*, however, occurs in Levit. xxi. 5, "of *its* own accord."

## Relative, Interrogative, Reflexive Pronouns, &c

### LESSON 22.—Exercise 22.—Page 15

#### 2 RELATIVE PRONOUNS

117 The *Relative* refers to some noun, pronoun, or phrase going before, which is thence called the *Antecedent*, as, "The boy *who* wishes to become clever must be studious;" here, *who*, the relative, refers to the antecedent, *boy*.

118 a The Relatives are *who, which, that, and what*

b *Who* is applied to Persons. *Which* to infants, irrational animals, and things without life. *That* may be used for *who* or *which* to avoid repetition and is applied both to persons and things but not to proper names. We never say, "John *that* said so," but "John *who* said so."—*What* is sometimes a compound relative, including both the antecedent and relative, and is thus equivalent to *that which, or those which*, as, "Give me *what* I want," that is, "*that which* I want."

119 a *Who* and *Which* have the same form in both numbers, and are thus declined—

Singular and Plural		Singular and Plural	
Nom	Who	Nom	Which
Poss	Whose	Poss	Of which, or Whose
Obj	Whom	Obj	Which

b *That* is also used only in the Nominative and Objective, without any variation.

c. *Which* and *What* when conjoined with nouns, are used as Adjectives, as "By *which* means," "What energy he has shown." *What* is sometimes used adverbially, as, "The country having been wasted, *what* by this misfortune, and *what* by that, has nothing left," here, *what* is equivalent to *partly*. *What* (how great) was our astonishment! *What* is sometimes the substitute for a clause, as, "I tell thee *that*, I could a tale unfold," that is, "I could a tale unfold, this is *what* I tell thee."—*What* is sometimes an interjection, as, "*What!* can you not hear?"

*a* That is used—1st As a *Relative*, when it can be turned into *who* or *which*, without altering the sense, as, "They *that* (who) reprove us"—2nd As a *Demonstrative Adjective*, when it refers to a noun either expressed or understood, as, "That boy is diligent," "Give me *that*,"—or to a subsequent clause as, "Caesar replied—*that*—no lands were vacant" "He never denied—*that*—the letter was lost" "We hear—*that*—he is industrious" "That—he would have attained greater eminence—is uncertain"—3rd As a *Conjunction*, when it connects to a former clause another denoting a *cause*, *purpose*, *consequence* in order that, as, "He is studious, *that* (for this purpose) he may become learned" "In that (because) He died, He died unto sin" "Attend *that* (why?) you may receive instruction"

### 3 INTERROGATIVE PRONOUNS

120 *a* The *Interrogatives* are used in asking questions They are *Who*, *Which*, and *What*

*b* *Who*, used interrogatively, is applied only to unknown persons, *What* to things, and *Which* to both persons and things. *Who* also inquires for a person's name, and *what* for his occupation or character, as, "Who is he?" "What is he?" "What man is this?"

*c* In such expressions as, "What man will dare to affirm this?" the word *what* as Dr Crombie observes, implies complete ignorance of the individual "Which man will dare, &c.?" implies that he is one of a number in some measure known to the inquirer

*d* *Whether* signifying *which of the two*, was in current use when the authorized translation of the Bible was made, as "Whether is easier to say, &c.?" Here, *whether* is the nominative to *is* *Whether* is now, however, obsolete in this sense, its place being supplied by *which*—*Whether*, when used as a Conjunction, retains much of its original character, and denotes *which of two alternatives*, as, "Decide *whether* you will write or not," that is, "You will write or not, decide *which* or *whether*"

121 *a* *REFLEXIVE* OR *COMPOUND PERSONAL PRONOUNS*—*Self*, plur *selves* (which is properly a noun), is attached to the *Possessive Cases* of Pronouns of the 1st and 2nd Persons, and to the *Objective* of the 3rd Person, to render them *emphatical*, as, *myself*, *ourselves*, *himself*, *themselves* The words thus conjoined are called *Reflexive Pronouns*, because the person or thing spoken of is the same as the person or thing denoted by the leading noun or pronoun

*b* These words have only the *Nominative* and *Objective Cases* in both numbers, thus—

1st Nom	I myself	thou thyself,	he, himself she, herself it, itself
Obj	Me, myself	thee, thyself,	him himself her, herself, it, itself
2d Nom	We, ourselves,	you, yourselves,	they, themselves
Obj	Us, ourselves,	you, yourselves,	them, themselves

The *Reflexive Pronouns* are of the same person as the personal pronouns with which they are connected and the verb must agree with them accordingly, as, 1 I *myself* write, 2 Thou *thyself* writest, 3 He *himself* writes, Plur 1 We *ourselves* write &c

*c* *Which* is connected with the *Indefinite Pronoun one* it is in some instances used as a *Pronoun* as "One does *oneself* denoting character or quality 2 a *Reflexive Pronoun* as, "One does *oneself* denoting the object of the action 3 In *which* clauses, *oneself* and *one self* are correct, but it with a

*d* When *One* is used as the subject of a verb, the word *one* must be repeated, and not a personal pronoun introduced, as, "*One* ought to know *oneself*," and not *himself*. But, when a noun or personal pronoun is the subject, then a noun or personal pronoun is the object, as, "*A man* should improve *himself*," "*We* should improve *ourselves*" (See 121—4 *d*)

122 COMPOUND POSSESSIVES — *Own* is added to the Possessives *my, thy, his, her, its, our, your, their*, to express property or possession emphatically, as, "*my own*," "*your own*"

123 COMPOUND RELATIVES — The Relatives *Who, Which, What*, have sometimes annexed to them the words *ever* and *soever*, thus —

*who-ever* } he who | *which-ever* } whether one | *what ever* } the things which  
*who-soever* } he who | *which soever* } or the other | *what soever* }

These words are a kind of Compound Relatives, being equivalent to *he who*, the person *who, that which*, &c, as, "*Whoever* will, may take," "*Whosoever* will, let him come"

*Whosoever* is the only one declinable, and is thus formed :

Noun *Who-soever*; Poss *Whose-soever*, Obj *Whom-soever*

## ADJECTIVE PRONOUNS.

### LESSON 23.—Exercise 23.—Page 16

124 *Adjective Pronouns* are those words which are sometimes used with nouns, and sometimes without. When used *with* nouns they are *Adjectives*, *without* nouns they are regarded as *Pronouns*

They may be divided into Five Classes —1 The *Possessive*, —2 The *Distributive*, —3 The *Demonstrative*, —4. The *Indefinite*, —5 The *Reciprocal*

1 *a* The *Possessive Pronouns* are *Mine, thine, his, hers, its, ours, yours, theirs*, being used *without* nouns, as, "*This book is mine, that is yours*" These words are similarly considered in French

*b* The *Possessive Adjectives* are *My, thy, his, her, our, your, their*, being used *with* nouns, as, "*This is my or our house*." They are also considered in this class in French

*c* In Latin, the same form would be used for both *my, mine thy thine*, &c, thus, "*My brother is diligent, but yours is idle*," — "*Mens frater diligens est, tuus piger*" In parsing, however, as previously noticed, it is of no importance, whether the distinction here given be observed, or both forms be regarded as the *possessive case* of the personal pronouns

2 *a* The *Distributive Pronouns* denote the persons or things that make up a number considered *separately* They are *Each, either, neither*, when used *without* nouns, as, "*Each* in his

order " For the proper application of these words, see Syn 360

*b Every* is always an Adjective When *every* is connected with *one*, as in *every one*, it may be considered as part of a Compound Indefinite

3 The *Demonstrative Pronouns* are *This, these, that, those*, as, "Give me *this*, take *that*" — *This* denotes an object near to the speaker, *that*, one more distant

4 *a The Indefinite Pronouns* speak of persons or things in a vague or general manner They are *Any, other, another*, and *one* used for *any man* To these may be added *Some-one, every-one, no-one, such, such-a-(one), the same* (See 103 *a*)

*Such-as*, the *same as*, are *correlatives*, the latter word being the reciprocal of the former

*b This* is used indefinitely for *one*, as, "If a soul sin against *any* of the commandments, — sometimes for *some*" as, "Who shall show us *any* good?" — sometimes for *every one*, as, "Any body can do that"

*c Other* signifies the second of two objects — *Another* is *an* and *other* — *Other* is sometimes used as a substitute for a noun, and has then a plural number with the regular cases, as, S Nom Other, Poss Other's, Obj Other, Pl N Others, Poss Others, Obj Others

*d One*, when not a numeral, is used, 1 As an Indefinite Pronoun in the sense of *any man*, as *One* could imagine he (alluding to an absent person) had spoken that in jest 2 Sometimes *one* is used as a noun, having the regular cases and numbers, as, S Nom One, Poss One's, Obj One Pl N Ones, Poss Ones, Obj Ones, thus, we say, "The great ones of the earth" (See 121 *d*)

*e* Sometimes *One, other* and similar words are only apparently nouns, when in reality they are Adjectives having nouns understood, as "Virtue and vice are different in their nature and consequences, the *one (quality)* leads to happiness the *other (quality)* to misery"

5 *a The Reciprocal Pronouns* are *each other, one another*, and are so called because they denote the mutual influence which the agents and objects have upon each other — *Each other* refers to *two*, *one another* to *more than two*

*b Illustration* — The phrase "They heard *each other's* voice" may be explained thus "They each heard the voice of the other," — *each* is here in the Nom Case in opposition with *they* — "They read *each other's* poems" thus is, "They each read the poems of the other"

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## Table of Pronouns

1 Personal Pronouns	as, I thou he she, it
2 Relative Pronouns	as Who, which, that what
3 Interrogative Pronouns	as Who which, what?
4 Reflexive Pronouns	as Myself myself, &c
5 Compound Possessives	as My own thy own, &c
6 Compound Relatives	as Who ever, who soever &c
7 Adjective Pronouns namely —	
1 Indefinite Pronouns	as Mine, thine his hers
2 Distributive Pronouns	as Each, either neither
3 Demonstrative Pronouns	as This, that
4 Interrogative	as Any, other one
5 Reciprocal	as, Each-other, &c

## 5 VERBS

### LESSON 24.—Exercise 24.—Page 17.

126 *a* A *Verb* is a word which *affirms* or *asserts* that a person or thing is—1st, either *existing*, as, “*I am*,” or, 2nd, *doing something*, as, “*I teach*.” or, 3rd, is the *object* of some action, as, “*I am taught*”

*b* A *Verb* is also used to *command*, *exhort*, *entreat*, *request*, or *ask a question* as, “*Be silent*,” “*Study diligently*,” “*Spare me*,” “*I lend me the book*,” “*Have you written the letter?*”

*c* The person or thing *about which* something is affirmed is called the *Subject* the word which expresses the affirmation is the *Verb*, the person or thing affected by the affirmation is the *Object*, a term signifying *laid in the way*, thus, in the phrase “*The master teaches me*,” the *Subject* is *master*, the *Verb* is *teaches*, the *Object* is *me*

*d* An *Adjective* differs from a verb in not affirming, but merely denoting some quality or property either *inherent in* or *belonging to* the person or thing with which it is conjoined, thus in the phrase, “*A prudent man*,” the quality called *prudent* is *assumed* as belonging to *man*, either naturally or habitually, but not affirmed But, when I say “*the man is prudent*,” an affirmation is made, that the *man possesses* the quality of *prudence*

127 Verbs are of two kinds, *Transitive* or *Active*, and *Intransitive* or *Neuter*

128 *a* A *Transitive* or *Active Verb* expresses action passing from an *agent* or *doer* to some *object*, as, “*The master teaches me*”

*b* The term *transitive* signifies *passing over* The *doer* of an action is called the *agent*

*c* The object of a transitive verb is sometimes understood, as, “*John calls*” *me, him, &c*, being understood Transitives not having their objects expressed, frequently imply *habits*, as, “*Thomas reads and writes well*”

*d* A few verbs, originally active, are sometimes applied in a *neuter* or *intransitive* sense, as, “*The cloth tears*,” that is, is capable of being torn, “*the pain shoots*,” that is passes rapidly from one part to another “*Honey tastes pleasant*” “*The sentence does not read well*.”

129 An *Intransitive Verb* expresses either *no action* at all, but simply the *state*, or *condition* of the nominative, as, “*I am*,” “*I stand*,” or action *confined* to the agent, as, “*I run*,” “*I walk*”

*a* *Intransitive* means *not passing over* Sometimes, an *Intransitive verb* becomes, by the addition of a preposition, what is termed a *compound transitive*, thus, “*Sho smiles*,” is *Intransitive*, but, “*Sho smiles on him*,” is *transitive*, and in this sense may become *passive*, as, “*He is smiled on*”

*b* Some verbs are used sometimes in a *transitive*, and sometimes in an *intransitive* sense, only the construction determining to which kind they belong In a few colloquial phrases, some verbs originally *neuter* appear to assume an *active* import, thus, “*To grow flowers*,” “*to walk a horse*” These may be resolved into—to *cause* or *make* flowers grow, and a horse run, walk, &c

130 *Reflexive Verbs* denote that the subject and object of the verb are the same, as, “*Thou hast hurt thyself*”



131 *Transitive Verbs* have two Voices, *Active* and *Passive*

Voice has been styled the *Active* or *Passive expression* of a *Transitive Verb*

132 The *Active Voice* expresses *action* passing from an *agent* to some *object*, as, "The master *teaches* me"

133 The *Passive Voice* denotes that the *nominative* is *acted upon* by some *agent*, and is formed by the *perfect participle* of a *transitive verb* and some *tense* of the verb *to be*, as, "John *is taught* by the master"

134 *a Intransitive Verbs* have properly no *Passive Voice*,

*b* In the phrases "he *has* come," "he *is* come," which are both in current use, *has* denotes the completion of an action, and *is* the mere presence of a person

135 *Transitive and Intransitive Verbs* are divided into *Regular* and *Irregular*

136 A *Regular verb* is one that forms its *past tense* and *perfect participle* by the addition of *d* or *ed* to the *Present*, as, *Present, love, Past, loved, Perfect Participle, loved*

137 *a An Irregular verb* is one that does not form its *past tense* and *perfect participle* by the addition of *d* or *ed* to the *present*, as, *Present, arise, Past, arose, Perfect Participle, arisen*

*b* In the formation of the *Past Tense* and *Perfect Participle*, it must be observed, that in some verbs the *radical vowel*, are changed, and the *Perfect Participle* ends in *en* in others, the unaccented syllable *ed* is added to the verb. As the great majority of our verbs (about 4 000) are formed in the latter manner they are properly termed *Regular*, while those formed by changing the radical vowel are termed *Irregular verbs* (amounting only to about 200)

*c* Several modern writers, adopting the nomenclature of Jacob Grimm, the German philologist, call the Conjugation formed by the addition of *d* or *ed* in the *Past Tense* and *Perfect Participle* the *Weak conjugation*, and that formed by the change of the vowels the *Strong conjugation*. But, as no advantage whatever would be gained by adopting these terms, the long established and familiar designation of *Regular* and *Irregular Verbs* has been retained

138 In the full Conjugation of English Verbs, we make use of certain words called *Auxiliaries*, by means of which we can express every shade of meaning

139 *a The Auxiliary Verbs* are *Do, be, have, shall, will, may, can, and must*. These, with the exception of *Do, be, have, and will* (in the sense of *determination*), are *Defective*, having only the *Present* and *Past Indicative* (their other tenses having fallen into disuse), thus —

Pres—	<sup>1</sup> Do,	<sup>2</sup> am,	<sup>3</sup> have,	<sup>4</sup> shall,	<sup>5</sup> will,	<sup>6</sup> may,	<sup>7</sup> can,	<sup>8</sup> must
Past—	Did,	was,	had,	should,	would,	might,	could,	

*b* *Be* assists in forming the Passive Voice and the Progressive Tenses of Transitive Verbs,—*Shall* and *Will* in forming the Future Tenses, and *Have* the Perfect and Past-Perfect Tenses of the Indicative Mood—*Do* assists in forming the Emphatic and Interrogative forms, and *May*, *Can*, *Must* in forming the Potential Mood of Verbs

140 *Be*, *have*, *do*, and *will* (in the sense of determination, disposal), when unconnected with other verbs, either expressed or understood, are not auxiliaries, but principal verbs, having the present and perfect Participles complete, as, "*Being* present, he voted," "*He has* capacity, but no industry," "*He does* as he pleases," "*He willed* his estate."

141 A *Monopersonal* or *Impersonal* Verb is one that is used only in the third person singular, as, "*It rains*," "*It hails*"—A *Finite* Verb is a verb in any mood except the Infinitive

142 The modifications which Verbs undergo are effected by means of *Mood*, *Tense*, *Number*, and *Person*

### *Moods*

#### LESSON 25.—Exercise 25.—Page 17

143 *a*. The *Mood* of a verb is the particular *form* which it assumes, in order to express the *mode* or *manner* in which an action or state is represented

*b* In Greek and Latin, Moods and Tenses are formed chiefly (not exclusively) by a change of *termination*. In English, however, they are formed partly, by the *variations* which the Simple Verb undergoes, but principally, by the *combination* of two or more words. The existing mode of arranging the English verbs has doubtlessly been suggested by the clearness and convenience with which the different parts or forms can thus be more easily explained, and more accurately applied

*c* Were *Inflection* to be considered, as some grammarians assert, the sole characteristic of mood, tense, voice, and case, then we should be reduced to one mood, namely, the *Indicative*, two tenses, the *present* and *past*, one voice, and two cases. But this mode would materially increase the difficulty of obtaining a correct knowledge of these *forms* and *combinations* of speech, which a just and convenient classification tends so vividly to exhibit. The observations of *Mr. Smart* on this subject are so appropriate that I shall here subjoin them—"If by *mood* we are to understand inflections of the *individual* theme to signify modifications of its meaning, then it is certain that our verbs have no moods, but if a *dividual* expression may be deemed a mood, then have our verbs all the moods which may be found in any other language, and in all languages put together. The point is not worth disputing. As a practical question, grammarians have settled it by assigning to our verbs as many moods as they have found convenient, and these are, the *Indicative*, the *Imperative*, the *Potential*, the *Subjunctive*, and the *Infinitive*"

*d* The Moods of Verbs show that a person *has* performed, *will* perform, or *does* perform, an action, or, secondly, that he *may* or *can* perform it, or *ought* to perform it, or, thirdly, that it is *doubtful* whether he *will* or *will not* perform it, or, fourthly, that he has a right or authority to *entreat* or *command* some other person to perform it, or, fifthly, that the action requires only its bare exhibition, without any regard to an agent



4. The *Suppositional Tense* (a term employed to distinguish it from the Past) is employed when speaking of a supposed action or event which may or may not happen at some *subsequent period*, as, "Were he in power," implies that he is not in power "Were he an honest man he would pay his debts," implies that he is not honest "Were he a king, how would he govern?" implies that he is not a king

149 The *Infinitive Mood* (does not assert, but) simply exhibits the *action, suffering, or state of being*, without reference to time, or to number or person, and is generally known by the sign *to* before it, as, *to hear*

a The Infinitive, not being limited by tense, number, and person, is not properly a mood, but the *simple form* of the verb itself, and equivalent to a *Verbal noun*, and may thus become either, 1st, the Subject, as, "To work strengthens the mind," or, 2nd, the Object, as, "He loves to study," that is, *study*

b *To*, before the Infinitive Mood, is considered as forming part of the verb, but in every other situation, *to* is a preposition—*To* denotes that point of time or place to which motion or action tends, and in which it terminates, and, prefixed to an infinitive verb, holds it forth as the object to which the preceding verb is directed, thus, "I desire to learn," "I desire, and the object or end of that desire is *learn or learning*" When the infinitive verb is the immediate object of an action, and not a more remote object to which the action tends, *to* is dropped, thus, instead of saying, "I do to plough," I say, "I do plough," that is, I use or guide the plough

### Tenses

#### LESSON 26.—Exercise 26.—Page 17

150 *Tense* is a term used to distinguish the *time* in which an action or state is represented

The observations which were made with regard to the formation of English Moods are equally applicable to the formation of our Tenses The principle in both is not simply *Inflection*, but *Combination*, by which means the various circumstances of time and action can be most clearly exhibited to the mind, and most readily applied In the following definitions, therefore, while the usual nomenclature is retained, such an arrangement of the different tenses has been adopted as will render their *relative connection* more evident than by the ordinary method

151 a Every action may be considered with regard to *time*, either as *past, present, or future*, each of which periods is represented by two tenses, a *Simple* and a *Compound* There are thus *six* Tenses in English, namely,

<i>Simple Tenses</i>		<i>Compound Tenses</i>	
<i>Present</i>	I call	<i>Present Perfect</i>	I have called.
<i>Past</i>	I called	<i>Past Perfect</i>	I had called.
<i>Future</i>	I shall or will call	<i>Future Perfect</i>	I shall have called.

b The Simple Tenses, it will be perceived, speak of Time *absolutely*, the Compound of Time *relatively* Whether these Tenses are designated *Simple* or *Absolute*, *Compound* or *Relative*, is a matter of no practical importance

c The Tenses formed by *Inflection* alone, and usually called the *Simple Tenses*, are the *Present* and *Past* as, "I call," "I called"

d Each tense, again, admits one or more subdivisions, to represent the *simple*, the *progressive*, or the *emphatic* form of the action or event, as, "I write," "I am writing," "I do write" (For Illustrations, see Remarks on the Tenses, 190.)

## 1 — Simple Tenses

152 The *Present* Tense speaks of what is *doing* or *going on* in *present* time, as, *I write, I am writing, I do write.* (See 100)

153 The *Past* Tense represents an action or event either as finished at some *past time*, as, *"I wrote the letter," "I did write,"* or, as *begin, and still going on* at a past time, as, *"I was writing when you came"*

The English *Past* Tense corresponds in its progressive form (*was writing*) to the *Imperfect* of the Latin, Greek, and French languages, and in its simple and emphatic forms (*wrote, did write*) to the *Preterite* or *Perfect* of those languages

154 The *Future* represents an action or event which is yet to come, as, *"I shall or will write the letter."*

## 2 — Compound Tenses

155 The *Present Perfect* Tense represents an action or event that has only *just now* (or *very lately*) been completed, as, *"I have written the letter," "I have been explaining the cause of day and night"*

156 The *Past Perfect* expresses an action or event which *was past* before some other *past* action or event mentioned in the sentence and to which it refers, as, *"I had written the letter before he came"*

157 a The *Future Perfect* denotes that a future action or event will be *completed at or before* another future action or event, as, *"I shall have written the letter before John arrives."*

b The subjoined mode, in which a Latin verb is usually considered either in an *Imperfect* or in a *Perfect* state, will assist the pupil in instituting a comparison between the two languages in this respect —

<i>Imperfect State</i>			<i>Perfect State</i>		
<i>Present,</i>	<i>Voco,</i>	<i>I call, am calling, do call</i>	<i>Perfect,</i>	<i>Vocavi,</i>	<i>I called or have called</i>
<i>Imperfect,</i>	<i>Vocabam,</i>	<i>I was calling</i>	<i>Pluperfect,</i>	<i>Vocaberam,</i>	<i>I had called</i>
<i>Future,</i>	<i>Vocabo,</i>	<i>I shall call</i>	<i>Fut Perfect,</i>	<i>Vocavero,</i>	<i>I shall have called</i>

## Numbers and Persons

## LESSON 27.—Exercise 27.—Page 18

158 a Verbs have *two* Numbers, the *Singular* and the *Plural*, agreeing with a noun or pronoun, as, *he loves, they love*

b. In each number there are *three* persons, as,

	<i>Singular</i>	<i>Plural</i>
<i>First Person</i>	I love,	We love,
<i>Second Person</i>	Thou lovest,	You or ye love,
<i>Third Person</i>	He, she, or it loves	They love.

c The *first person* refers to the *speaker himself* (*I*, plur *we*), the *second* to the person *spoken to* (*thou*, plur *you* or *ye*), the *third* to the person or thing *spoken of* (*he, she, it*, plur *they*)—The *first person plural* of Pronouns is generally used in public discourses by persons in authority, and also by authors and editors of periodicals, rather than the *first person singular*, perhaps, because this mode appears less egotistical, as, "*We think*," rather than "*I think*"

159 In English, there are *distinct forms* for only two of the persons, the *second* and *third singular*—In the plural, the same form of ending is preserved through all the persons

160 The *Second Person Singular* is formed from the first by adding *st* when the verb ends in *e*, as, love, lovest, see, seest, and in other instances, generally by adding *est*, as, hear, hearest, call, callest

a *T* after a *consonant* is changed into *est* for the second person, as, try, tries' But *y* following a vowel is not changed, as, delay, delays'

b *Past Tenses* (not being monosyllables) ending in *ed*, form the second person singular in *edst*, as, loved, lovedst, called, calledst

c Monosyllables ending with a *single consonant* immediately after a *single vowel*, and words *accented* on the *last syllable*, have the final consonant *doubled*, before *est*, *eth*, *ed*, *ing*, but not before *s*, as, put, put-test, commit', commit'-test, demur', demur'-rest, demar'-red (See 49)•

161 In English, the *Second Person Plural* is generally used instead of the second person singular in addressing a single person, thus, "*You read*," instead of "*Thou readest*"

a The word *thou* is employed only in the following instances—1st. When addressing the *Deity* 2ndly In poetry, to add dignity to the style 3rdly When speaking contemptuously of a person, or, in *vulgar language*, to express equality or great familiarity 4thly It is now employed *frequently* (but not, as formerly, *always*) by the Members of the Society of Friends, in addressing a single person.

b To avoid using *thou*, some of the "*Friends*" say *thee*, connecting it with the third singular verb, thus, "*thee says*," "*thee does*," instead of "*thou say st*," "*thou doest*" This is indeed a glaring perversion of grammatical propriety

c *Ye*, plural, is principally confined to the *solemn style* and poetry, being excluded from polite discourse

162 The *Third Person Singular* of the *present tense* is formed generally by adding *s* to the first person; as, I love, he loves; I read, he reads

a *T* after a *consonant* is changed into *es* for the third person, as, try, tries But *y* after a vowel is not changed, as, delay, delays—The third person singular of *Past tenses* has the same termination as the first, as, I began, he began I admired, he admired—The termination *s* does not cause any final consonant to be doubled (See 160 c)

b Verbs ending in *a*, *ch* soft, *s*, *sh*, *x*, *z*, or in *o* after a consonant, form the third person singular in *es*, as, huzzz, huzzzes, catch, catches, toss, tosses,

push, pushes, wax, waxes, buzz, buzzes go, goes The termination *th*, in the third person singular, as in *hath*, *marketh* &c, is not used in conversation, but confined to the language of *Scripture* and *Poetry*

*c* *Dare* past *Durst*, intran to venture, and *Decd*, intran have now in common usage (though contrary to *analogy* and to former usage), the 2nd and 3rd pers sing the *same* as the 1st, as, 'Thou *dare*, he *dare* not ride,' 'Thou *need*, he *need* not walk' But *Dare* to challenge, tr past *Dured*, and *Decd*, tr to want, have *st* in the 2nd and *s* in the 3rd pers., as, 'Thou *darest*, he *dares* him to the conflict' 'Thou *needst* help' 'He *needs* your guidance'

## 163 Examples of Personal Terminations

Singular			Plural		
	1	2	1	2	3
	I	Thou	We, ye or you, they		
Present Tense	love,	loves,	love,	through	all the persons
	try,	tries,	try,		do
	delay,	delays,	delay,		do
	scan,	scans,	scan,		do
	toll,	tolls,	toll,		do
	defer,	defers,	defer,		do
	teach,	teaches,	teach,		do
Past Tense	freed,	freed,	freed,		do
	loved,	loved,	loved,	through	all the persons
	tried,	tried,	tried,		do
	delayed,	delayed,	delayed,		do
	scanned,	scanned,	scanned,		do
	toll'd,	toll'd,	toll'd,		do
	deferred,	deferred,	deferred,		do
Participles	taught,	taught,	taught,		do
	freed,	freed,	freed,		do

## Participles

### LESSON 28.—Exercise 23.— Page 18

164 *a* A *Participle* is so called from its supposed partaking of the functions of a verb, an adjective, and a noun, as, "The man is *reading*" (participle), "A *reading* man" (adjective), "The *reading* is correct" (noun)

*f* A *Participle* is called a *verb* in denoting *time* and *action* but differs from it in not affirming anything, as, "Moving in haste" 'promoted in his promotion,' 'Promoted in' 'promoted' are not med, or taken for granted

*c* A *participle* differs from an *adjective* in implying *time* and *action* while the latter denotes neither In the phrases "Moving in haste," "Heated with heat" the words *moving* and *heated* are participles because they convey the idea of *time* and *action* but in the phrase "A moving spectacle," "A heated locomotion" the words *moving* and *heated* simply denote *qualities*, without any regard to *time* and *action* and are consequently *adjectives* When these participial forms are used as *adjectives* they may have degrees of comparison, as, a *more* moving, a *more* heated

165 In the *Active Voice*, there are *two* Participles, the *Present* or *Imperfect*, and the *Perfect*

166 *a* The *Present* or *Imperfect* Participle ends in *ing*, and expresses the *continuance* of an action, or action begun and not finished. as, *moving*, *turning*, *trying*

*b* The Present or Imperfect Participle is indefinite as to time, denoting the *continuance* of some present, past, or future action, according to its connection with a present, past, or future verb, as, "I am (at present) writing," "I was (some time past) writing," "I shall be (at a future period) writing."

*c* When the verb ends in *e* after a consonant (but not in *ce*), the *e* must be dropped before *ing*, as, love, loving, flee, fleeing. Except *swinging*, *singing*, to distinguish them from *swinging*, *singing* (See 48 *c*)

*d* When the verb ends in *ie*, the *ie* is changed into *y*, as, lie, lying, die, dying, but *dye*, to stain, makes *dyeing*

*e* *Ing*, added to monosyllables and words accented on the last syllable, when these end with a single consonant after a single vowel, requires the final consonant to be doubled, as, scan, scanning, defer, *defer'ing* (See 49)

167 *a* The Participle in *ing* has generally an active signification, but sometimes a passive one, thus,

*b* If the agent connected with the participle is a *sentient* being or capable of action, then the Participle in *ing* is *active*, as, "I am reading," "John is writing," "The men are building the house," "They are printing the book," "They are burning the sticks." In these instances the participles are *active*, and govern some nouns, either expressed or understood, in the objective case

*c* But when the noun connected with *ing* is either *inanimate*, or cannot, from its very nature, be considered as *acting* of itself, then, the participle in *ing* is regarded as *passive*, as, "The work is or was printing," "The house is or was building." In this sense, the participle has obtained the sanction of long established usage, nor can any ambiguity arise from its continued application

*d* The classical student is well aware that the usual mode of rendering into Latin the preceding expressions, would be by employing the passive verb in the following manner —

The house is building,	domus ædificatur,	and not, domus ædificat
The house was building,	domus ædificabatur,	and not, domus ædificabat
The house is built,	domus ædificata est,	and not, domus ædificatur

*e* To avoid, however, using the participle in *ing* in a passive sense, the employment of the *present passive* participle with *being*, to denote *progress* or *incompleteness*, either in the present or at some past time, has lately been extensively adopted by good writers, thus, "The house is *being* built," denotes progress at present. "The work *was being* printed," denotes incompleteness at some past time. So we may say, "The accounts are or were *being* settled," "A tax is or was *being* levied," "An army is or was *being* raised" (See 413 *b*) "Is built," "Was built," denote completion, "Is *being* built," "Was *being* built," denote progress or incompleteness.

168 The *Perfect Participle* expresses the *completion* of an action, and ends, when regular, in *ed*, otherwise, generally in *t* or *n*, with *having* before it, as, "*having printed*," "*having taught* or *written*"

*a* The Perfect Participles, both of transitive and intransitive verbs, are employed with the tenses of *have* in forming some of the compound tenses of the *active voice*, as, "I have called," "I have written," "I had run"

*b* The Perfect Active Participle always requires *having* before it, as, "*Having loved*," "*having written*" But, when *being* is understood, the same word becomes the *Present Passive Participle*, as, "*Loved* or *being loved*," "*Written* or *being written*"

*c* "I have *written* a letter," implies that I myself have completed the *act of writing*, but "I have a letter *written*," implies that the letter *may* have been written by some one else

*d* The affix *ed* will have the same influence in doubling the final consonant, as *ing* has, as, scan, scanned, defer, deferred (See 49, Rule 4)



### Passive Participles

169 In the *Passive Voice*, there are also two Participles, *Present* and *Perfect*

170 *a* The *Present Passive Participle*, expressed either with or without *being* prefixed to the participle, denotes that an object is at present affected by some action, as, "*Lored* or *Benig lored*," "*Honoured* or *Being honoured*"

*b* The *abridged form* of the present passive participle (without *being*) is frequently used instead of the full form, thus "*Lored* by his parents," "*honoured* by his friends," "*written* with care," that is, *Being loved*, *being honoured*, *being written* The *Perfect Active Participle*, on the contrary, always requires *having* to be prefixed to distinguish it from the Present Passive, and, if derived from a transitive verb, has an objective case after it, as, "*Having loved* his parents," "*Having written* the letter"

171 The *Perfect Passive* denotes the *completion* of an action before another action mentioned, as, "The business *having been completed*, the council was dismissed"

### Participial Nouns

172 *Participial Nouns* have the same *form* as Participles, but express a substantive meaning Those ending in *ing* may have articles before, and adjectives conjoined with them, as, "The *singing* was good," "An excellent *understanding*"

173 Participial Nouns may be either—1, the Subject, or 2, the Object of a verb, or, of adjectives and prepositions, as, 1 "The *reading* was good" 2 "I love *reading*," "he is fond of *reading*" "he is desirous of *being heard*" (See 410, 411)

174 *Participial Nouns* will govern the Possessive Case, and, if ending in *ing*, and derived from transitive verbs, will govern an Objective also, as, "William's *admonishing* him produced a change," "John's *being warned* was the cause of his safety"

175 Participial Nouns are derived—1, from the Present *ing* as, "*Reading*,"—2, from the Perfect Active, as, "*Having read*,"—3, from the Present Passive *being*, as, "*Being read*,"—4, from the Perfect Passive, *having been*; as, "*Having been read*"

The following examples will illustrate the import of Participial Nouns in their various applications—

*a* "John's *admonishing* him preserved his reputation," here, *admonishing* is a Participial Noun derived from a transitive verb The phrase in its strictly participial character, would be expressed thus "John, by admonishing him, preserved," &c., or "John, he having admonished him, preserved," &c.

b "The enemy's *having secured* the pass prevented their entrance " *having secured* is a participial noun from the *perfect active* The phrase, rendered participially, would be thus "The enemy, by *having secured* the pass, prevented," &c.

c "The chancellor's *being attached*, or *having been attached* to the king, secured his crown," here, *being attached* and *having been attached* are participial nouns The phrases, rendered participially, would be, "The chancellor, by *being attached*, or by *having been attached* to the king, secured," &c.

### Conjugation

#### LESSON 29.—Exercise 29.—Page 19

176 The *Conjugation* of a verb is the regular combination of its several voices, moods, tenses, numbers, and persons

177 The *Conjugation* of a Transitive or Intransitive verb, styled the *Active Voice*, is formed by means of the verb *to have*, and that of a Passive verb, styled the *Passive Voice*, by means of the verb *to be*, prefixed to the Perfect Participle

Transitive verbs may become passive, but intransitive verbs cannot

178 The *Conjugations* will be given, 1st, in their *Simple Form*, and, 2nd, in their *Compound* and *Complete Form*

a The *Simple Tenses*, when formed by *Inflection* only, consist of the *Present* and *Past* tenses, and *Two* participles, the *Present* and *Past*

b The *Compound Tenses* are all those that are formed by means of the verbs *to be* and *have*, prefixed to the past participle of any verb

c In *conjugating* the proper form of the verb belonging to the second person singular will be given, but the use of *thou* is, in good conversation, restricted to the instances mentioned in 161 a

d *I* is confined to poetry and the solemn style, *you*, in good conversation, is used instead of it

e The *third person singular* of verbs will agree either with *he*, *she*, *it*, or any *noun* of the third person, for the sake of brevity, however, only one nominative will be prefixed to the verb in conjugation

f The *third person singular* of each verb has two forms, the common ending in *s*, the solemn ending in *th* The common form only will, except in particular cases, be given

179 *Conjugation of Verbs in the Simple Inflectional Tenses* —

#### 1 TO HAVE

##### Indicative Mood —Present Tense

<i>Sing</i> 1 I have	2 Thou hast.	3 He has or hath
<i>Plur</i> 1 We have	2 You have	3 They have

##### Past Tense

<i>Sing</i> 1 I had	2 Thou hadst	3 He had
<i>Plur</i> 1 We had	2 You had	3 They had

*Participles,—Present, having      Perfect, having had*

## 2 To BE

Indicative Mood — *Present Tense*

*Sing* 1. I am 2 Thou art 3 He is *Plur* 1 We are 2 You are 3 They are.

*Past Tense*

*Sing* 1 I was 2 Thou wast 3 He was  
*Plur* 1 We were 2 You were 3 They were

*Participles*,—*Present*, being *Perfect*, having been

## 3 To DO

Indicative Mood — *Present Tense*

*Sing* 1 I do 2 Thou doest.\* 3 He does or doeth  
*Plur* 1 We do 2 You do 3 They do

(\* *Doest*, when a principal, *Dost*, when an auxiliary verb) (See 198)

*Past Tense*

*Sing* 1 I did 2 Thou didst. 3 He did  
*Plur* 1 We did 2 You did 3 They did

*Participles*,—*Present*, doing *Perfect*, having done

## 4 To WILL. (Used as a Principal Verb) (Regular)

Indicative Mood — *Present Tense*

*Sing* 1 I will 2 Thou wilt 3 He wills.  
*Plur* 1 We will 2 You will 3 They will

*Past Tense*

*Sing* 1 I willed 2 Thou willedst 3 He willed  
*Plur* 1 We willed. 2 You willed. 3 They willed

*Participles*,—*Present*, willing *Perfect*, having willed

## 5 To CALL. (Regular)

Indicative Mood — *Present Tense*

*Sing* 1 I call 2 Thou callest 3 He calls  
*Plur* 1 We call 2 You call 3 They call

*Past Tense*

*Sing* 1 I called 2 Thou calledst 3 He called  
*Plur* 1 We called 2 You called 3 They called

*Participles*,—*Present* calling *Perfect*, having called

## 6 To TEACH (Irregular)

Indicative Mood — *Present Tense*

*Sing* 1 I teach 2 Thou teachest 3 He teaches  
*Plur* 1 We teach 2 You teach 3 They teach

*Past Tense*

*Sing* 1 I taught. 2 Thou taughtest 3 He taught  
*Plur* 1 We taught. 2 You taught. 3 They taught

*Participles*,—*Present*, teaching *Perfect*, having taught

## 180 Conjugation of TO HAVE in its complete Form.

## INDICATIVE MOOD

## SIMPLE TENSES (See 151)

## 1 Present Tense

- Sing* 1 I have  
2 Thou hast,—(see 161)  
3 He has or hath
- Plur* 1 We have,  
2 You or ye have,  
3 They have

## 2 Past Tense

- Sing* 1 I had,  
2 Thou hadst,  
3 He had
- Plur* 1 We had,  
2 You had  
3 They had.

## 3 Future Tense

## Simple Foretelling in all the Persons

- Sing* 1 I shall have 2 Thou wilt have,  
3 He will have
- Plur* 1 We shall have, 2 You will have, 3 They will have
- 1 Pers. Determination or Promise, 2 and 3 Pers. Command or Promise
- Sing* 1 I will have, 2 Thou shalt have, 3 He shall have
- Plur* 1 We will have, 2 You shall have, 3 They shall have

## COMPOUND TENSES (See 161)

## 1 Present Perfect

- Sing* 1 I have had,  
2 Thou hast had,  
3 He has had
- Plur* 1 We have had  
2 You have had,  
3 They have had

## 2 Past Perfect Tense

- Sing* 1 I had had,  
2 Thou hadst had,  
3 He had had
- Plur* 1 We had had,  
2 You had had,  
3 They had had

## 3 Future Perfect Tense

## Future completed

- S* 1 I shall have had, 2 Thou wilt have had, 3 He will have had
- P* 1 We shall have had, 2 You will have had, 3 They will have had
- 1 Pers. Determination or Promise, 2 and 3 Pers. Command or Promise
- S* 1 I will have had, 2 Thou shalt have had, 3 He shall have had
- P* 1 We will have had, 2 You shall have had, 3 They shall have had

## IMPERATIVE MOOD (See 181 a)

- Sing* 2 Have, or have thou, or do thou have

- Plur* 2 Have, or have you, or do you have

## POTENTIAL MOOD (See 117 b and 196)

## 1 Present Tense,—may, can, must

- Sing* 1 I may, can, must have,  
2 Thou mayst, canst, or must have,  
3 He may, can, or must have
- Plur* 1 We may, can, or must have,  
2 You may, can, or must have,  
3 They may, can, or must have

## 2 Past Tense,—might, could, &amp;c

- Sing* 1 I might, could, would, or should have,  
2 Thou mightst, couldst, &c have,  
3 He might, could, &c have
- Plur* 1 We might, could, &c have,  
2 You might could, &c have,  
3. They might, could, &c have

## 3 Present Perfect,—may have (but not can)

- Sing* 1 I may or must have had,  
2 Thou mayst, &c have had,  
3 He may, &c have had
- Plur* 1 We may, &c have had  
2 You may &c have had,  
3 They may, &c have had

## 4 Past Perfect Tense,—might, &amp;c have

- Sing* 1 I might, could, would, or should have had  
2 Thou mightst, &c have had,  
3 He might, &c have had
- Plur* 1 We might, &c have had,  
2 You might, &c have had  
3 They might, &c have had

## SUBJUNCTIVE MOOD

## 1 Present Tense

*Sing* 1 If I have  
2 If Thou hast,—(see 181 b)  
3 If He has

*Plur* 1 If We have,  
2 If You have,  
3 If They have

## 2 Past Tense

*Sing* 1 If I had,  
2 If Thou hadst,—(see 181 b)  
3 If He had

*Plur* 1 If We had  
2 If You had,  
3 If They had.

## 3 Future Tense

*Sing* 1 If I have,  
2 If Thou have,—(see 181 c)  
3 If He have

*Plur* 1 If We have,  
2 If You have,  
3 If They have

less } or 1 If I should have &c  
con- } 2 If Thou shouldst have

## 4 Present Perfect Tense

*Sing* 1 If I have had,  
2 If Thou hast had,  
3 If He has had

*Plur* 1 If We have had,  
2 If You have had,  
3 If They have had

## 5 Past Perfect Tense

*Sing* 1 If I had had,  
2 If Thou hadst had,  
3 If He had had

*Plur* 1 If We had had,  
2 If You had had,  
3 If They had had

## 6 Future Perfect

*Sing* 1 If I should have had,  
2 If Thou shouldst have had,  
3 If He should have had

*Plur* 1 If We should have had  
2 If You should have had,  
3 If They should have had

In the *Future Perfect* the signs must always be expressed to prevent ambiguity

## INFINITIVE MOOD

*Present* To have

*Perfect* To have had

## PARTICIPLES

*Present* Having

*Perfect* Having had

181 *Observations*—a The *Imperative Mood* is confined to the Second Person in the phrases, 'Let me have', 'let him us, them, have,' the verb *let* is a principal and transitive verb in the Imperative Mood, governing the pronouns *me, him, &c* in the objective case, and the subsequent verb *have* in the Infinitive Mood but without the sign *to* expressed, thus, "Let (thou) me (to) have"

b The Subjunctive *Present* and *Past* Tenses denote *uncertainty* about something which may exist now or might have existed some time ago but of which I am *uncertain*, thus "If he *has* the book he will lend it," "If he *had* the book, he wouldn't lend it," "If he *has had* the book, he has lost it," "If he *had had* the book, he would have lent it"

c The Subjunctive *Future* implies a *Future contingency* as, "If he *take* the chance the affair will succeed," "If he *be present*, he will vote" The *Future* may be expressed either, 1st without the auxiliaries which is the more common mode as "If he *write*" or 2nd with the auxiliaries When the auxiliaries are employed they may be varied in the second person, as, "If thou *shouldst* or *wouldst* write" The *Future Perfect* Subjunctive also requires the auxiliaries as "If thou *shouldst* or *wouldst* have had" *Should* is the auxiliary most generally employed in the *Future Perfect* Subjunctive

d *Have* in the sense of *take, procure, hold regard*, will admit the *Progressive* and *Future* tenses thus "He *is having*," "He *is having*,"—as *having*,—has been *having*—as *having*—has been *having*"

e *Future* "He *will be had* in remembrance," "He *will be had* in remembrance"

## 182—TO BE.

**LESSON 30.—Exercise 30.—Page 19.**

## INDICATIVE MOOD

1 *Present Tense*

*Sing* 1 I am,  
2 Thou art,  
3 He is

*Plur* 1 We are,  
2 You are,  
3 They are

2 *Past Tense*

*Sing* 1 I was,  
2 Thou wast,  
3 He was

*Plur* 1 We were,  
2 You were,  
3 They were

3 *Future Tense.**Simple Foretelling*

*Sing* 1 I shall be,  
2 Thou wilt be,  
3 He will be.

*Plur* 1 We shall be,  
2 You will be,  
3 They will be

1 Per *Determination or Promise*, 2 and  
3 Pers *Command or Promise*

*Sing* 1 I will be,  
2 Thou shalt be,  
3 He shall be

*Plur* 1 We will be,  
2 You shall be,  
3 They shall be

4 *Present Perfect Tense*

*Sing* 1 I have been,  
2 Thou hast been,  
3 He has or hath been.

*Plur* 1 We have been,  
2 You have been,  
3 They have been

5 *Past Perfect Tense.*

*Sing* 1 I had been,  
2 Thou hadst been,  
3 He had been.

*Plur* 1 We had been,  
2 You had been,  
3 They had been

6 *Future Perfect Tense**Future Completion*

*Sing* 1 I shall have been,  
2 Thou wilt have been,  
3 He will have been

*Plur* 1 We shall have been,  
2 You will have been,  
3 They will have been

1 Per *Determination or Promise*, 2 and  
3 Pers. *Command or Promise*

*Sing* 1 I will have been,  
2 Thou shalt have been,  
3 He shall have been

*Plur* 1 We will have been,  
2 You shall have been,  
3 They shall have been

## IMPERATIVE MOOD

*Sing* 2 Be, or be thou, or do thou be *Plur* 2 Be, or be you or ye, or do you be

## POTENTIAL MOOD

1 *Present Tense*

*Sing* 1 I may, can, or must be,  
2 Thou mayst, canst, or must be,  
3 He may, can, or must be

*Plur* 1 We may, can, or must be,  
2 You may, can, or must be,  
3 They may, can, or must be

2 *Past Tense*

*Sing* 1 I might, could, would, or should be,  
2 Thou mightst, &c be,  
3 He might, &c be

*Plur* 1 We might, &c be,  
2 You might, &c be,  
3 They might, &c be

3 *Present Perfect Tense*

*Sing* 1 I may or must have been,  
2 Thou mayst, &c have been,  
3 He may, &c have been

*Plur* 1 We may, &c have been,  
2 You may, &c have been,  
3 They may, &c have been

4 *Past Perfect Tense*

*Sing* 1 I might, could, would, or should have been,  
2 Thou mightst, &c have been,  
3 He might, &c have been

*Plur* 1 We might, &c have been,  
2 You might, &c have been,  
3 They might, &c have been

## SUBJUNCTIVE MOOD

1 *Present Tense* (See 148 b)

*Sing* 1 If I am,  
2 If Thou art,  
3 If He is.

*Plur* 1 If We are  
2 If You are  
3 If They are

2 *Past Tense* (See 148 b)

*Sing* 1 If I was,  
2 If Thou wast,  
3 If He was

*Plur* 1 If We were,  
2 If You were,  
3 If They were

3 *Future Tense* (See 148 b)

*Sing* 1 If I be,  
2 If Thou be,  
3 If He be

*Plur* 1 If We be,  
2 If You be,  
3 If They be

*or* { 1 If I should be  
2 If Thou shouldst be, &c.

4 *Present Perfect Tense*

*Sing* 1 If I have been,  
2 If Thou hast been,  
3 If He has been

*Plur* 1 If We have been,  
2 If You have been,  
3 If They have been

5 *Past Perfect Tense*

*Sing* 1 If I had been,  
2 If Thou hadst been,  
3 If He had been

*Plur* 1 If We had been,  
2 If You had been,  
3 If They had been,

6 *Future Perfect Tense*

*Sing* 1 If I should have been,  
2 If Thou shouldst have been,  
3 If He should have been,

*Plur* 1 If We should have been,  
2 If You should have been,  
3 If They should have been

7 *Suppositional Tense* (See 148 b)

*Sing* 1 If I were,  
2 If Thou wert,  
3 If He were

*Plur* 1 If We were,  
2 If You were,  
3 If They were

## INFINITIVE MOOD

*Present* To be

*Perfect* To have been

## PARTICIPLES

*Present* Being

*Perfect* Having been

1. *Observations*—a *B* was formerly used in the Indicative Present through all the persons.

1 The Subjunctive *Simple Future* is generally conjugated *without* the *a* signs, but the *Future Perfect* always requires them

c The *Suppositional Tense* implies something that does not at present exist, as "Were he conscientious he would regard his oath" implies that he is not conscientious. "Were he rich, he would be generous," implies that he is not

## LESSON 31.—Exercise 31.—Page 19

## 184—Conjugation of Regular Verbs.

## ACTIVE VOICE—TO CALL

## INDICATIVE MOOD

## 1 Present Tense,—am, do

<i>Simp</i>	<i>S</i>	I call, thou callest, he calls
	<i>P</i>	We call, you call, they call.
<i>Prog</i>	<i>S</i>	I am, thou art, he is—calling
	<i>P</i>	We are, you are, they are—calling
<i>Emp</i>	<i>S</i>	I do, thou dost, he does—call
	<i>P</i>	We do, you do, they do—call

## 2 Past Tense,—was, did

<i>Simp</i>	<i>S</i>	I called, thou callest, he called
	<i>P</i>	We called, you called, they called
<i>Prog</i>	<i>S</i>	I was, thou wast, he was—calling
	<i>P</i>	We were, you were, they were—calling
<i>Emp</i>	<i>S</i>	I did, thou didst, he did—call
	<i>P</i>	We did, you did, they did—call

## 3. Future Tense,—shall, will

## Simple Foretelling

<i>Simp</i>	<i>S</i>	I shall, thou wilt, he will—call
	<i>P</i>	We shall, you will, they will—call
<i>Prog</i>	<i>S</i>	I shall, thou wilt, he will—be calling
	<i>P</i>	We shall, you will, they will—be calling

## No Emphatic Future

## 1 Per Determination or Promise 2 and

## 3 Pers Command or Promise

<i>Simp</i>	<i>S</i>	I will, thou shalt, he shall—call
	<i>P</i>	We will, you shall, they shall—call
<i>Prog</i>	<i>S</i>	I will, thou shalt, he shall—be calling
	<i>P</i>	We will, you shall, they shall—be calling

## 4 Present Perfect,—have

<i>Sing</i>	1	I have called
	2	Thou hast called,
	3	He has called.
<i>Plur</i>	1	We have called,
	2	You have called,
	3	They have called.
<i>Progressive</i> , I have been calling, &c		

## 5. Past Perfect,—had

<i>Sing</i>	1	I had called
	2	Thou hadst called,
	3	He had called
<i>Plur</i>	1	We had called
	2	You had called
	3	They had called.
<i>Progressive</i> , I had been calling &c		

## 6 Future Perfect,—shall or will have

## Future Completion

<i>Simp</i>	<i>S</i>	I shall, thou wilt, he will—have called
	<i>P</i>	We shall, you will, they will—have called
<i>Prog</i>	<i>S</i>	I shall, thou wilt, he will—have been calling
	<i>P</i>	We shall, you will, they will—have been calling

## No Emphatic

## 1 Per Determination or Promise 2 and

## 3 Pers Command or Promise

<i>Simp</i>	<i>S</i>	I will, thou shalt, he shall—have called
	<i>P</i>	We will, you shall, they shall—have called
<i>Prog</i>	<i>S</i>	I will, thou shalt, he shall—have been calling
	<i>P</i>	We will, you shall, they shall—have been calling

## IMPERATIVE MOOD

Sing 2 Call, or call thou, or do call

Plur 2 Call, or call you, or do call

## POTENTIAL MOOD

## 1 Present Tense,—may, can, must

<i>Sing</i>	1	I may, can, or must call
	2	Thou mayst, canst, &c call,
	3	He may, can, or must call
<i>Plur</i>	1	We may, can, or must call
	2	You may, can, or must call
	3	They may, can, or must call

*Progressive* I may, &c be calling

## 2 Past Tense,—might, could, &amp;c.

<i>Sing</i>	1	I might or should call
	2	Thou mightst &c call,
	3	He might &c call

*Plur* 1 We might, &c call*Progressive*, I might, &c be calling

## 3 Present Perfect,—may or must have

<i>Sing</i>	1	I may or must have called,
	2	Thou mayst, &c have called,
	3	He may, &c have called
<i>Plur</i>	1	We may, &c have called
	2	You may, &c have called
	3	They may, &c have called,

*Progressive*, I may, &c have been calling

## 4 Past Perfect,—might &amp;c have

<i>Sing</i>	1	I might, could, &c have called
	2	Thou mightst, &c have called
	3	He might, &c have called

*Plur* 1 We might, &c have called*Progressive*, I might, &c have been calling



## SUBJUNCTIVE MOOD

## 1 Present Tense

- Sing* 1 If I call,  
2 If Thou callest,—(see 181 b)  
If He calls  
*Plur* 1 If We call  
2 If You call,  
3 If They call  
*Prog* If I am calling, &c

## 2 Past Tense

- Sing* 1 If I called,  
2 If Thou calledst,  
3 If He called.  
*Plur* 1 If We called,  
2 If You called  
3 If They called  
*Prog* If I was calling, &c.

## 3 Future Tense

- Sing* 1 If I call,  
2 If Thou call,  
3 If He call.  
*Plur* 1 If We call,  
2 If You call,  
3 If They call  
or 1 If I should call,  
2 If Thou shouldst call, &c  
*Prog* If I should be calling, &c

## 4 Present Perfect Tense

- Sing* 1 If I have called,  
2 If Thou hast called,  
3 If He has called  
*Plur* 1 If We have called,  
2 If You have called,  
3 If They have called  
*Prog* If I have been calling, &c

## 5 Past Perfect Tense

- Sing* 1 If I had called,  
2 If Thou hadst called,  
3 If He had called  
*Plur* 1 If We had called,  
2 If You had called,  
3 If They had called.  
*Prog* If I had been calling

## 6 Future Perfect Tense

- Sing* 1 If I should have called,  
2 If Thou shouldst have called,  
3 If He should have called  
*Plur* 1 If We should have called,  
2 If You should have called  
3 If They should have called  
*Prog* If I should have been calling, &c.

## INFINITIVE MOOD

Present To call

Perfect To have called

## PARTICIPLES

Present Calling

Perfect Having called

1<sup>st</sup> Observations.—a The *Present Indicative* has three forms first, the *Simple*, expressing a habit or custom, as I call, second the *Progressive*, expressing the continuation of an action, as I am calling third, the *Emphatic*, as I do call. The *Past Tense* also has three forms the other tenses have only two forms. The *Past Progressive* corresponds to the *Imperfect* of the Latin, Greek, and French (See 190) Both marks the solemn form of the emphatic, does, the ordinary form

b Verbs of ruling mental affection do not admit the progressive form. We cannot therefore with propriety, say, I am loving, am respecting, disliking, hating, forgetting, knowing them, but I love, respect, dislike, hate, forget, know them

c In the *Subjunctive Simple Future* the signs are more commonly omitted. It would be quite as correct to express them. In the *Future Perfect* the sign is always employed, that the Tense may be distinguished from the *Perfect*

d Instructions of Rule 4.—

1. Final German's pronouns—*Singular*—

I am calling, I have called, I shall call, I shall have called

2. *Plural*—

We are calling, we have called, we shall call, we shall have called

3. The *Imperative* is only used in the second person, according to the *Arabic*—

Thou shalt call, Thou shalt have called, Thou shalt be calling, Thou shalt have been calling

## 186 PASSIVE VOICE—TO BE CALLED.

## LESSON 32.—Exercise 32.—Page 20

## INDICATIVE MOOD

## 1 Present Tense

- Sing* 1 I am called,  
2 Thou art called,  
3 He is called
- Plur* 1 We are called,  
2 You are called  
3 They are called
- Prog* I am, thou art, he is—being called

## 2 Past Tense

- Sing* 1 I was called,  
2 Thou wast called,  
3 He was called.
- Plur* 1 We were called,  
2 You were called,  
3 They were called
- Progress* I was, thou wast, he was—being called

## 3 Future Tense

## Simple Futurity

- Sing* I shall, thou wilt, he will—be called
- Plur* We shall, you will, they will—be called
- 1 Per *Determination or Promise*, 2 and 3 Pers *Command or Promise*
- Sing* I will, thou shalt, he shall—be called
- Plur* We will, you shall, they shall—be called
- Progressive*, very rare.

## 4 Present Perfect Tense

- Sing* 1 I have been called,  
2 Thou hast been called,  
3 He has been called
- Plur* 1 We have been called,  
2 You have been called  
3 They have been called
- No Progressive Form*

## 5 Past Perfect Tense

- Sing* 1 I had been called,  
2 Thou hadst been called,  
3 He had been called
- Plur* 1 We had been called,  
2 You had been called,  
3 They had been called
- No Progressive Form*

## 6 Future Perfect Tense

## Simple Futurity, completed

- Sing* I shall, thou wilt, he will—have been called
- Plur* We shall, you will, they will—have been called
- 1 Per *Determination or Promise*, 2 and 3 Pers *Command or Promise*
- Sing*, I will thou shalt, he shall—have been called
- Plur* We will, you shall, they shall—have been called
- No Progressive*

## IMPERATIVE MOOD

- Sing* 2 Be (thou) called, or do thou be called
- Plur* 2 Be (you) called, or do you be called

## POTENTIAL MOOD

## 1 Present Tense

- Sing* 1 I may, can, or must be called,  
2 Thou mayst, canst, &c be called,  
3 He may, can, or must be called
- Plur* 1 We may, can, or must be called,  
2 You may, can, or must be called,  
3. They may, can, or must be called

## 2 Past Tense

- Sing* 1 I might, could, &c be called,  
2 Thou mightst, couldst, &c be called,  
3 He might, could, &c be called
- Plur* 1 We might, could, &c be called,  
2 You might, could, &c be called,  
3 They might, could, &c be called.

## 3 Present Perfect Tense

- Sing* 1 I may, &c have been called,  
2 Thou mayst, &c have been called,  
3 He may, &c have been called
- Plur* 1 We may, &c have been called,  
2 You may, &c have been called,  
3 They may, &c have been called

## 4 Past Perfect Tense

- Sing* 1 I might, &c have been called,  
2 Thou mightst, &c have been called,  
3 He might, &c have been called
- Plur* 1 We might, &c have been called,  
2 You might, &c have been called,  
3 They might, &c have been called

## SUBJUNCTIVE MOOD

## 1 Present Tense

*Sing* 1 If I am called,  
2 If Thou art called,—(see 118)  
3 If He is called

*Plur* 1 If We are called,  
2 If You are called,  
3 If They are called

## 2 Past Tense

*Sing* 1 If I was called,  
2 If Thou wast called,—(see 118)  
3 If He was called.

*Plur* 1 If We were called  
2 If You were called,  
3 If They were called.

## 3 Future Tense

*Sing* 1 If I be called  
2 If Thou be called,—(see 118)  
3 If He be called

*Plur* 1 If We be called  
2 If You be called  
3 If They be called

or 1 If I should be called  
2 If Thou shouldst be called

## 4 Present Perfect Tense

*Sing* 1 If I have been called,  
2 If Thou hast been called,  
3 If He has been called

*Plur* 1 If We have been called,  
2 If You have been called,  
3 If They have been called

## 5 Past Perfect Tense

*Sing* 1 If I had been called,  
2 If Thou hadst been called,  
3 If He had been called

*Plur* 1 If We had been called,  
2 If You had been called  
3 If They had been called

## 6 Future Perfect Tense

*Sing* 1 If I should have been called  
2 If Thou shouldst have been called,  
3 If He should have been called

*Plur* 1 If We should have been called,  
2 If You should have been called,  
3 If They should have been called

## 7 Suppositional Tense (see 118)

*Sing* 1 If I were called,  
2 If Thou wert called,  
3 If He were called

*Plur* 1 If We were called  
2 If You were called,  
3 If They were called

## INFINITIVE MOOD

*Present* To be called

*Perfect* To have been called.

## PARTICIPLES

*Present* Called, or being called

*Perfect* Having been called

Observations.—1 The Present Passive Participle is frequently abridged by omitting the *am* being thus, 'called,' for "being called," "loved," for "being loved."

2 Compound Passive Forms of Verbs denoting Progression or Incompletion have usually been reduced as *Present* "The nuts are being collected," "The apples are being sown." The simple Passive Forms of these verbs are collected as "The nuts would not be ripe," "The apples would not be sown." *Past* "The tax was not paid," "The army was not repulsed," denote Incompletion at a past time.

## 187. Conjugation of Auxiliary Verbs

## Present Tense

Singular						Plural					
	1	2	3	4	5		1	2	3	4	5
1 I	do,	shall,	will,	may,	can	1 We	do,	shall,	will,	may,	can
2 Thou	dost,	shalt,	wilt,	mayst,	canst	2 You	do,	shall,	will,	may,	can
3 He	does,	shall,	will,	may,	can	3 They	do,	shall,	will,	may,	can

## Past Tense

## Singular

	1	2	3	4	5
1 I	did,	should,	would,	might,	could
2 Thou	didst,	shouldst,	wouldst,	mightst,	couldst
3 He	did,	should,	would,	might,	could

## Plural

	1	2	3	4	5
1 We	did,	should,	would,	might,	could
2 You	did,	should,	would,	might,	could
3 They	did,	should,	would,	might,	could

*Must* is used only in the Present Tense, and has no inflexions whatever

188 *Observations*—*a* *Do*, when an *auxiliary*, forms the 2nd person sing in *dost*, but when it is a *principal*, in *doest*, in the 3rd singular, *does* and *doth*, when *auxiliary*,—and *does* and *doeth*, when *principal*

*b* When *will* is not auxiliary it is conjugated regularly as in p 54, No 179

*c* The second Person singular of Auxiliaries is formed by adding *st* to the first person, as, *could*, *couldst* But *may*, *might*, make *mayst*, *mightst*, with two rarer forms, *mayest*, *mightest* *Ought* makes *oughtest* The third Person singular ends the same as the first

*d* *Dare*, Past *dared*, to challenge, brave, and *Need*, when Transitive, form the 2nd pers sing of the Present in *est*, and the 3rd in *s*, as, "Thou needest help," "He dares him to the contest" But *Dare*, Past *Durst*, int to venture, and *Need*, int have generally the 2nd and 3rd pers sing the same as the first, as, "Thou darest not ride," "He need not go" (See 162 c)

## 189 Interrogative Conjugation

*a* In conjugating a verb interrogatively, *do* and its tenses, are employed to denote *action*, and *am* and its tenses, to denote *continuance*, thus,

## Present Tense

Sing	Do I call?	Plur	Do We call?
	Dost Thou call?		Do You call?
	Does He call?		Do They call?

## Present Tense

Sing	Am I calling?	Plur	Are We calling?
	Art Thou calling?		Are You calling?
	Is He calling?		Are They calling?

*b* In Interrogative sentences, the Subject is placed between the auxiliary and the verb, and the Auxiliary first, as, "Did he write?" "Shall I write?" "Must we go?"—But Interrogative Pronouns, whether single, or connected with nouns, introduce the sentence, as, "Who wrote that work?" "What man would assert that?"

## REMARKS ON THE TENSES

## LESSON 33.—Exercise 33.—Page 20.

*Indicative Mood*—190 to 195.1 *Present Tense*

190 The *Present Tense* speaks of what is *doing* or *going on* in *present time*. It has *three* forms, the *simple*, as, *I call*.—the *progressive*, as, *I am calling*, and the *emphatic*, as, *I do call*.

a The *first* or *Simple* form of the pre-sent tense is used to express, 1 *General truths*, as, "*Vice produces misery*," 2 A *character, quality, or attribute*, at present existing, as, "*He is an able man*," 3 *Habits or repeated actions*, and also the *simple existence* of a fact, as "*He takes snuff*," "*He stammers*," "*He goes into the country every summer*," "*I teach*." In this sense, it is frequently applied to the assertions or sentiments of authors whose works are still extant, as, "*Seneca reasons and moralizes well*."

4 In *animated historical narrations* it is sometimes used for the past; as, "*He enters the territory of the peaceable inhabitants he fights and conquers*."

5 When preceded by such words as *when, before, as soon as, till, after*, this form expresses the *relative time* of a *future action*, as, "*When he comes, he will be welcome*." Here, we have two future actions, "*when he comes*"—and "*will be welcome*," one of which must be *antecedent* to the other, and would, if expressed in Latin or in most other languages, require a suitable tense to mark this *priority* of time, as, "*When he shall have come*."

b The *second* or *Progressive* form (in *ing*) denotes that the action is *now going on*, as, "*I am teaching*." (See 166, notes 1, 2, 3, 1)

c The *third* or *Emphatic* form (with *do*) is used to assert a thing with peculiar energy, or to remove some doubt on the part of the person addressed, as, "*I do teach*."

*Do* is likewise employed with a negative, and in asking questions, as, "*I do not teach*," "*Do you teach?*"

2 *Past Tense.*

191 The *Past Tense* represents an action or event, either 1, as *finished at some time past*, or 2, as *begin and still going on at a past time*. The Past, like the Present, has three forms 1st, the *simple*, as, *I called*. 2nd, the *progressive*, as, *I was calling*, and 3rd, the *emphatic*, as, *I did call*.

a The *Past Tense* excludes all idea of the present instant. It supposes an interval to have elapsed between the time of the action and the time of speaking of it. The action is thus considered as leaving nothing behind it which the mind considers to have any relation to the present, as, "*Demosthenes was a great orator*," "*I lodged three days in the Strand*." In such expressions the following "*They came home early this morning*," "*He was with them at three o'clock this afternoon*;" a reference is made to such a division of the day as is *past* before the time of our speaking.

b The *Progressive* form of this tense denotes that an action was unfinished at a certain time past, as, "*I was crying when he came*." This form corresponds to the *Imperfect* of the Latin, Greek, and French.

c *Do* is the sign of the *emphatic* form of this tense, as, "*I did write*." *Did* is also employed in the *emphatic* form, referring to past time, as, "*Did you ever before?*" "*Did I say?*"

## 3 Future Tense.

192 *a* The *Future Tense* simply intimates that an action or event will take place at some future period, without any regard to the precise time—It has *two* forms, the *simple*, as, I shall or will call, and the *progressive*, as, I shall or will be calling

*b* In the *simple* form, "I shall call," *shall* in the first person foretells, but in the second and third persons, it *promises, commands, or threatens*

*c* In the phrase, "I will call," *will*, in the first person, intimates a *promise or determination*, in the second and third persons, it only *foretells* as, "you will go," "they will go" For the proper application of *shall* and *will*, see the rule—208 and the conjugation of *Call*, p. 59

*d* The *Progressive Form* intimates the *indefinite continuance* of a future action, as, "I shall be writing"

*e* In *Interrogations*,—*Shall* in the 1st, 2nd, and 3rd persons refers to *another's* will, as, "Shall I go?" that is, Am I permitted to go? "Shall you go?" "Shall he go?"—*Will* in the 2nd and 3rd persons denotes *intention* in the *Nominative*, as, "Will you go?" "Will he go?"

*f* In addition to the ordinary mode of denoting future time the following are also employed, "I am going to write," "I am about to write" These have been called the *inceptive future*, as they denote the commencement of an action, or an intention to commence an action without delay As this modification of the verb is not, however, confined to one tense, but can be extended to all, its sense must be determined by the time implied by the verb *to be*, as, "I am (now) about to write," "I was (then) about to write," "I shall be (shortly) about to write"

*g* There is also another mode of expression which, though it does not strictly or positively foretell an action, yet implies a necessity for performing an act, and clearly indicates that it will take place. For example, "I have to pay a sum of money to-morrow" that is, "I am under a *present* necessity or obligation to do a *future* act" The verb *to be*, followed by a verb in the *Infinitive Mood*, forms another idiomatic expression of future time, as, "John is to command a regiment," "Æneas went in search of the seat of an empire which was, one day, to command the world." The latter expression contains a fact which is *past* to the narrator, but *future* as to the event at the time specified

## 4 The Present Perfect

193 The *Present Perfect Tense* represents an action or event that has only *just now* or *lately* been completed It has two forms, the *common*, as, "I have called;" and the *progressive*, as, "I have been calling"

*a* The *Present Perfect* tense expresses, 1. An action just finished, as, "I understand that a messenger *has arrived* from Paris," that is, *just now* arrived

2. An action done in a space of time, part of which is to elapse, as, "It *has rained* all the week," "We *have seen* strange things this century"

3. An action perfected some time ago, but the consequences of which extend to the present time, as, "I *have wasted* my time, and now suffer for my folly" In the same manner, it is employed in mentioning the *works of deceased persons*, if any of them *remain*, thus, "Cicero *has written* orations," because the orations are still in existence, but speaking of his poems, we cannot say, "Cicero *has written* poems," because they do not exist, we therefore properly say, "Cicero *wrote* poems."

4. When preceded by such words as *when, before, as soon as, till, after*, this tense expresses the *completion* of a relative future action, as, "When he *has finished* his work, he *shall be* rewarded" The observations which were made in 190 *a* & are applicable to the present Note.

*b* The *Progressive* form of this tense implies that the action, whether completed or not, has been for some time in progress, as, "I have been writing these two hours."

*c* The difference between the *Present Perfect* and the *Past* tenses may be briefly summed up thus —The *Present Perfect* tense has always a reference to *present time*, but the *Past* tense represents the action spoken of as having occurred in time considered *prior to*, and *disjoined from* the present. Thus, when I say, "I wrote yesterday," "I have written to-day," by the former expression, I *exclude* any reference to the present instant, but by the latter I *include* it. Again, if we speak in the afternoon of the same day, we can say, "He arrived this morning," meaning the *morning* of this day, but speaking *during* the morning, and thus referring to the *present time*, we should say, "He *has* arrived this morning."

### 5 The Past Perfect

104 The *Past Perfect* Tense expresses an action or event which *was past* before some other *past* action or event mentioned, and to which it refers, as, "He *had* diligently toiled, before he *was* rewarded"—It has two forms, the *common*, as, "I had called," and the *progressive*, as, "I had been calling."

### 6 Future Perfect Tense

105 The *Future Perfect* denotes that a future action or event will be *completed at or before* another future action or event. It has two forms, the *common*, as, "I shall or will have called," and the *progressive*, as, "I shall or will have been calling."

*a* The signs *shall* and *will* can be retained through all the persons, but with the same difference of meaning as stated for the *Future Imperfect* (See 192 *b c*.)

*b* Some grammarians however, exclude *will* from the first person, and *shall* from the second and third persons. The following are the examples which they adduce in support of their opinion —"I *will* have had previous notice whenever the event happens," "Thou *shall* have served thy apprenticeship before the end of the year," "He *shall* have completed his business when the messenger arrives." These phrases are as they state, evidently incorrect, the auxiliaries being misapplied. But the same thing might have occurred in the *past* future as well as in the present instances. Yet it would be improper to infer from this misapplication, that they ought to be excluded. That *will* may be employed in the *past* person, will appear from the following example —"I *will* have completed my business before he arrives," denotes *determination*, and not mere *foretelling* that is, "I am *determined* to have my business completed before his arrival." Again, should the truth of the affirmation respecting the time of finishing the business, be called in question, *will* would then form the proper reply, thus, "You will not have finished your business before he arrives," "Yes I *will*," implying, *determination*, "He *will* not," "Will have finished my business."

Still, *shall*, as with equal propriety, be used in the *second* and *third* persons. Thus if I say, "He *will* have paid me his bill before July," I merely foretell what will be done. Let when I say, "He *shall* have paid me his bill before July," I express my *determination* to compel him to pay it before July. As nearly the same idea however can be expressed by the *past* future, it is in general preferred in these instances, thus instead of saying, "He *shall* have paid me his bill before July," we can now say, "He *shall* *pay* me his bill," &c.

### Potential Mood

196 *a* The *Potential Present* is *indefinite* with regard to time, implying Present or Future Time according to the *context*, thus,

"I *can* write now or to-morrow," implies either present or future possibility

"I *may* write," implies the *liberty* to write now or when I please

"I *must* write," implies a present *necessity* of writing now or afterwards

*b* *Progression* is in all the tenses denoted by using the participle in *ing* of the principal verb with the verb *to be*, as, "I *may be writing*"

197 *Past Tense* —The *Past Tense* is also *indefinite* with regard to time, being either present, past, or future, according to the adverb employed, or the scope of the sentence, thus,

"I *might* go," implies a *conditional liberty* to go now, or to-morrow if I pleased

"I *could* once do more," implies *past ability* "I *could* if I pleased," refers to a present *conditional possibility*

'I *would* walk with you were I not engaged,' implies present *inclination* to perform a *conditional act*

"We *should* pay our debts," implies an *obligation* to pay now or afterwards

198 The *Present Perfect Tense* implies the *possibility* or *necessity* of having *completed* an action at some time past, thus, "I *may have written*," that is, it is possible that I have written — "I *must have written*," that is, there was a *necessity*, some time past, for my writing

*Can* is not used in this tense, instead of it, either *was able* or *could have* is employed

199 *a* The *Past Perfect* denotes that the agent had—1, the *liberty*, 2, the *power* or 3, the *inclination* or 4, was under an *obligation* to perform some act, but did not, as—1, "He *might have*, or 2, *could have* written, but he neglected"; "He *would have* written, if he had had the opportunity" 4 "He *should have* done his duty"

*b* Sometimes this tense denotes a *past contingency*, as, "Had there been no exertion, there *would have been* no success"

### Subjunctive Mood

The Tenses in the Subjunctive Mood have been fully exhibited under that Mood (See 148 *a b*—395, 396, & 408)

### Infinitive Mood

200 *a* The *Infinitive Mood* is sometimes used *absolutely* as a noun, as, "To rise early is conducive to health"

*b* At other times, one verb requires another which is the object of it, to be in the *Infinitive Mood*, as, "He studies *to improve*"

201 *a* The *Infinitive Present* is employed to denote an action *contemporary with* or *subsequent* to the time implied by the governing verb, as, "He has consented *to write*." "He appears *to be*"

*b* The *Infinitive Perfect* denotes an action *antecedent* to the time implied by the governing verb, as, "He is said *to have written*;" "He appears *to have been* in better circumstances" (See 409)



## AN EXPLANATION OF THE AUXILIARY VERBS.

## LESSON 34.—Exercise 34.—Page 21

202 *a* Auxiliary Verbs are those which are chiefly employed in forming the Moods and Tense, of other verbs. They were originally Principal Verbs, and, though some few of them still retain that character, along with that of auxiliaries, yet they have, in general, lost much of their original import, and become mere signs of mood and tense. Thus, *shall* signified originally *owe*, but, "I *shall* write," does not now signify *I owe to write*, but merely intimates a *future act*.

*b* The verbs which, in English, are considered as always auxiliary to others are *may*, *might*, *can*, *could*, *shall*, *should*, and *must*, those which are sometimes auxiliaries and sometimes principal verbs, are *do*, *be*, *have*, *will*. The auxiliaries are followed by their Principal Verbs without the prefix *to*, as, "You *may* go," and not "to go." The Inflections to denote number and person are varied in the Auxiliary and not in the principal verbs, as, "Thou *may'st* go," "Thou *can'st* write."

*Auxiliaries used in the Indicative Mood*

203 *Do*, and its past *did* denote *action*, when used as auxiliaries they mark the emphatic form of the verb as, "I *do* teach," "I *did* teach." They are generally used in negative and interrogative sentences, as, "I *do not* fear," "Did he hear?" They sometimes supply the place of another verb, and make the repetition of it in the same or in a subsequent sentence, unnecessary, as, "You attend not to your studies, as he *does*," that is, "as he *attends*." In the 2nd and 3rd Person singular *doest* and *does* are used when the verb is auxiliary, and *do'st* in the solemn style, *doest*, *do'st*, and *does*, when the verb is principal.

204 *Am*, and its past *was*, denote *progression*, as, "I *am* teaching," "I *was* teaching."

205 *Have* and its past *had*, signify *possession*, when used as auxiliary verbs they mark the time of a verb, *have* denoting that the action is just finished as, "I *have* written the letter," and *had* denoting that some interval had elapsed since it was completed, as, "I *had* finished the business before he arrived."

206 *Shall* (its past *should* is a conditional sign) properly signifies *duty* or *obligation* as "Thou *shalt* love the Lord thy God." As the execution of a command or duty must be posterior to the command itself, so, *shall*, significant of present duty, came by an easy transition to be a note of future time, as, "Thou *shalt* die." (See 192.)

207 *Will* (its past *would* is a conditional sign) denotes *volition* or *intention*, and is then regular (see 179—4) as, "I *will* that you should come," "He *wills* not the death of a sinner." — *Will* is also a sign of *future*, as, "I *will* go."

Of the proper use of *Shall* and *Will* as Auxiliaries

208 *a* In Affirmative and Direct sentences, *shall*, in the first person, *foretells*, as, "I *shall* go," in the second and third persons, it *promises*, *commands*, or *threatens*, as, "You *shall* be rewarded," "Thou *shalt* not steal," "He *shall* die."

*b* *Will*, in the first person, intimates a *promise* or *determination*, as, "I *will* go," in the second and third persons, it only *foretells*, as, "You *will* die," "They *will* dine with us to-morrow."

c The appropriate application of *shall* and *will* may be thus shown —

Simple Futurity (See the *Conjugations*, 180, 182, 184 )

1 I *shall* 2 thou *will*, 3 he *will* We *shall*, you *will*, they *will*

Determination in the 1st Pers., Command in the 2nd and 3rd Pers

1 I *will*, (Command) 2 thou *shall*, 3 he *shall* We *will*, you *shall*, they *shall*

d When the *determination* of the nominative is intended to be expressed, *will* must be employed through all the persons, as, "I *will* go," "You *will* not study," "He *will* not be obedient," that is, "he is not *willing* to be obedient"

209 a In *Indirect* sentences, that is, those which depend on other sentences, *shall* is used in all the persons to denote simple *futurity* as, "I tell you, I *shall* come," "You say that you *shall* lose by the sale," "He says he *shall* not gain any thing"—*Will* expresses *determination* or *promise* in all the persons, as, "I tell you, I *will* try," "He says he *will* try"

b In *Interrogative* sentences, *shall* and *will* have, in general, a meaning the very reverse of what they have in affirmative sentences *Shall*, used interrogatively, in the first, second and third persons, refers to *another's* will, thus, "Shall I go?" signifies "Will you permit me to go?" So also, "Shall you go?" "Shall he go?" But instead of "Shall you go?" it is more common to say, "Are you allowed to go?" or "Are you to go?" *Will*, used interrogatively, in the second and third persons, denotes *collusion* or *determination* in the nominative, as, "Will you go?" "Will he go?" *Will* is seldom or never used interrogatively in the first person

c In the *Subjunctive Mood* *shall* in all persons denotes a *future contingency* thus, in Matt xviii 15, "If thy brother *shall* trespass against thee," &c Instead of *shall*, however, the modern practice prefers *should*, thus, "If he *should* trespass," &c—*Will* in the 2nd and 3rd pers of the *Subjunctive* implies either a present or a future contingent intention, as, "If you *will* study, you may improve," that is, if you are willing now, or should be hereafter

### *Auxiliaries used in the Potential Mood*

210 a The Auxiliaries usually employed in the English Potential Mood are *may*, *might*, to denote possibility or liberty, *can*, *could*, to denote power or ability, *should*, duty, *would*, inclination, and *must*, necessity

b When these words express permission or liberty, power or possibility, duty or inclination *absolutely*, then they must in *translation* be regarded as independent verbs in the Indicative Mood, governing the subsequent verb in the Infinitive, thus,

"I can write," *Scribere possum*, "I could write," *Scribere potui*

"I may write," *Mihi scribere licet*, "I might have written," *Mihi scribere licuit*

"I should write," *Scribere debeo*, "I should have written," *Scribere debu*

"I would write," *Scribere volo*, "I would have written," *Scribere volui*

(See Hilcy's Lat Gram 318, 323)

211 a *May* and its past *Might* express, 1 *Liberty* or *permission*, as, "He may if he pleases," "He might if he pleased,"—2 *Purpose* when following *that*, as, "He studies *that* he may improve," "He studied *that* he might improve,"—3 *Possibility* when applied to events, as "It may rain," "It might rain,"—4 *Wish*, as, "May he come?" "I wish him to come."

b *May* implies full liberty, *Might*, some possible restriction or contingency, as, "He may go," "He might come"

c *Might* does not imply actual *past time*, as the past tense of a principal verb does, but some condition, either present, past, or future, according to the context (See 197)

d In *Interrogations*, *may* and *might* ask permission, thus, "May I go?" "Might you go?"

212 *Can* (past *could*) expresses *power* or *possibility*, as, "He can write," "He could write"

213 *a Should* (past tense of *shall*) expresses—1 *Duty*, in all the persons; as "I *should* write," "You *should* study,"—2 *Supposition* as, "If I *should* write,"—3 *Future contingency*, as, "You promised that we *should* go"

*b Should* is sometimes employed to express a diffidence in the speaker, or a slight assertion, as "I *should* think it would be better to work," that is, "I am inclined to think," &c

214 *Would* implies—1 *Volition*, as, "I *would* write," "You *would* go,"—2 *Simple Foretelling* in the second and third persons, as, "You *would* be delighted to hear his narrative," "His power *would* be increased,"—3 Sometimes a *Wish* or *Prayer*, as, "I *would* to God," that is, "I *wish* that God," &c.,—4 Sometimes a *Habit*, as, "He *would* frequently indulge in such meditations."

215 *Must* expresses present or future *necessity*, as, "We *must* speak the truth," "We *must* die"—*Must have* expresses *past time*, as, "I *must have* written"

### Ought, Let, Dare, Need

216 *Ought* signifies *duty* or *obligation*, and is not an auxiliary but a principal verb governing another verb in the infinitive mood, as, "You *ought to* obey your teachers."

*Present duty* is denoted by *ought*, *past*, by *ought to have*, as, "You *ought to* read," "You *ought to have* read"

217 *a Let* is sometimes, but improperly, considered an auxiliary, it is always a principal verb, implying *permission*, and governing the following verb in the infinitive, but without the sign *to*, as, "Let me go," that is, *Let me to go*, or *permit me to go*

*b Dare, Past Durst* int to venture, and *Need*, int denoting obligation, are a kind of auxiliaries, followed by a verb without the prefix *to* When so used they do not frequently vary the 2nd and 3rd pers singular (See 162 c)

### Connection of Dependent Tenses

218 In sentences dependent on others, when the auxiliaries are to be employed, *may* and *can* are used when the verb of the principal sentence is in the *present, future, or perfect Indicative*. and *might, could, would, should*, when the leading verb is in the *past tense* as,

(Indic)	He says	Subjunctive	that he may, can, or shall write
	He said		that he might, could, should write
	He asked		if he might, could go
	He will tell us		when he comes, or has come
	I will send him		when he returns
	He gives		if he has anything
(Imper)	He would give	Subjunctive	if he had, or should have anything
	He would have given		if he had had anything
	He would speak		if he were present
	He might succeed		if he would try
	The stones would cry out		if these should hold their peace

## IRREGULAR VERBS

## LESSONS 35 to 37.—Exercises 35 to 37.—Page 21

**L. 35.**—219 *a* A *Regular Verb* is one that forms its Past Tense and Perfect Participle by the addition of *d* or *ed* to the Present, as, Pres *love*, Past, *loved*, Perf Part *loved*, or *having loved*. The great majority of English Verbs (about 4,000) follow this rule, hence called *Regular*.

*b* An *Irregular verb* is one that does not form its past tense and perfect participle by the addition of *d* or *ed* to the Present, as, Present, *arise*, Past, *arose*, Perfect Participle, *arisen*, or *having arisen*.

*c* As the great majority of modern English verbs form their Past Tense and Perfect Participle by the addition of *d* or *ed* to the Present, all verbs deviating from this rule are properly styled *Irregulars*. But, by some recent writers, the formation of the Past Tense and Perfect Participle effected by the change of the radical letters of the verb has been termed the *strong conjugation*, in contradistinction to the common term of *Irregular*, while the modern Regular mode formed by *ed*, has been called the *weak conjugation*. Such an alteration from the received nomenclature has no advantage whatever to recommend its adoption (See 137).

*d* Several grammarians have divided the Irregulars into Classes, according to the formation of the Preterite and Participle, but the *Alphabetical arrangement* here given, is decidedly preferable, as the various irregularities are by this means easily lodged in the memory, and a ready reference afforded whenever necessary.

*e* *Ed* after verbs ending in *ch*, *ck*, *p*, *sh*, *x*, and *ss*, though pronounced as *t*, must always be written in full, as, in *preached*, *attacked*, *leaped*, *hushed*, *laxed*, *crossed*. In many instances *ed* is sounded in full, as, in *conter'd*, but in others it is compressed, as, in *honoured*, sounded as if written *hon our d*. An attempt was lately made to spell the preceding words as they are pronounced, but it very properly failed.

*f* The nature of our language, together with the accent and pronunciation of it, incline us to contract even all our Regular Verbs, thus, *loved*, *turned*, are commonly pronounced as *monosyllables*, the *e* remaining silent. The second person also, which was originally in three syllables, *lovedest* *turnedst*, has become a dissyllable, *lovedst*, *turnedst*. These contractions arise from the custom of throwing the accent, as much as possible, on the *first syllable* of a word, the other syllables, being consequently pronounced in a lower tone, and with more rapidity and indistinctness, or often either wholly dropped or blended with one another.

Sometimes, also the word which arises from a regular change does not sound easily or agreeably, or, sometimes, by the rapidity of our pronunciation, the vowels are either shortened or lost, and the consonants thus thrown together do not easily coalesce with one another. They are, therefore, changed into others of the same or of a kindred species. This occasions a further deviation from the regular form, thus, *loveth*, *turneth*, are contracted into *lov' th*, *turn' th*, and these, for easier pronunciation, become *loves*, *turns*.

Some verbs ending in *ll* admit the change of *ed* into *t*, dropping also one of the double letters, as, *dwell*, *dwelt*, *spill*, *spilt*. Some which end in *t*, *n*, or *p*, after a diphthong or double vowel, frequently admit a similar change, at the same time either shortening the diphthong or changing it into a single short vowel, as, *deal*, *dealt*, *mean*, *meant*, *sleep*, *slept*, because *d*, after a short vowel, does not easily coalesce with the preceding consonant. Such as end in *re*, change *re* into *r'*, as, *berave*, *beraft*, because *r*, after a short vowel, will not readily coalesce with *t*.

*g* Some verbs ending in *d* or *t* have the Present and Past tenses and Perfect Participle alike, as, *shed*, *shed*, *shed*, *burst*, *burst*, *burst*. These are contractions from *sheded*, *bursted*, on account of the disagreeable sound of *ed* after *d* or *t*.

Others have the Past tense and Perfect Participle the same, but varying from the Present by shortening the diphthong, or changing the *d* into *t*, as, *I ad, led, let lend, lent, lent* Others, not ending in *d* or *t* are formed by contraction as have, *had, for hared* make *made, for maked* Others have the Present and Past tenses and Perfect Participle all different, as, *Arise, arose arisen*

A The *e* of the Present tense is sometimes preserved in the Participle, for the sake of distinction, thus, we write, *singing*, from *singe*, to distinguish it from *singing*, the participle of *sing* The final *e* in the Present, is changed into *y* in the Participle, thus, *dying* from *die*, but *die*, to tinge, makes *dyeing* (See 43 e) —In the following list of Irregular Verbs the word *having* is understood before each Perfect Participle, as, *having abode, having been, &c*

## 220 A List of the Irregular Verbs

Present	Past	Perf Part
Abide,	abode,	abode
Am,	was,	been
Arise,	arose,	arisen
Awake,	awoke, awaked,	awaked
{ Bear, to bring forth,	bore, bare,	born
{ Bear, to carry, sustain,	bore, bare,	borne
Man is born for labour	We have borne the heat of the day, have borne a heavy burden	
Bēat,	bāt,	bāten, bāt
Begin,	began,	begun
Behold,	beheld,	beheld (beholden as an adjective)
Bend, <i>un</i> ,	bent,	bent
Berēave,	berēft, berēaved,	berēft, bereaved
Beseech,	besought,	besought
Bid <i>for</i> , <sup>a</sup>	bid, bāde,	bidden, bid
Bind, <i>un</i> ,	bound,	bound
Bite,	bit, (2 pers <i>bittest</i> ) <sup>b</sup>	bitten, bit
Bleed,	bled, (2 pers <i>bledest</i> )	bled
Blow,	blew,	blown
Break,	broke,	broken
Bred,	bred, (2 pers <i>bradded</i> ) <sup>c</sup>	bred
Bring,	brought,	brought
Build, <i>re</i> ,	built,	built
Burn,	burned, burnt,	burned, burnt
Burst,	burst,	burst
Buy,	bought,	bought
Cast,	cast,	cast
Catch,	caught,	caught
Chide,	chid (2 pers <i>chiddest</i> )	chidden, chid
Choose,	chose,	chosen

<sup>a</sup> Compound verbs (except *welcome* and *behave* which are regular) are conjugated like their simples, by prefixing the syllables appended to them, as, *forbid, forbidden*

<sup>b</sup> Monosyllables (see 40) ending with a single consonant after a single vowel, and also words accented on the last syllable double the final consonant upon assuming an additional syllable beginning with a vowel, as, *bit, bitest, begin, begetter*

<i>Present</i>	<i>Past</i>	<i>Perf Part</i>
{ Cléave, <i>to adhere</i> ,	cleaved, clive,	cleaved
{ Cléave, <i>to split</i> ,	cleft or clove,	cleft, cloven
Cling,	clung,	clung.
Clothe,	clothed,	clothed, clad
Côme, <i>be, over</i> ,	came,	come
Cost,	cost,	cost
Creep,	crept,	crept
Crow,	crowed, crew,	crowed
Cut,	cut, (2 pers cuttest)	cut
{ Dâre, <i>to venture</i> , <sup>c</sup>	durst,	dared
{ Dâre, <i>to challenge</i> , <sup>c</sup>	dared,	dared ( <i>regular</i> )
<i>defy</i> ,		
Déal,	dëalt,	dëalt
Dig,	dug, ( <i>dugget</i> )	dug
Do, <i>mis, un</i> ,	did, ( <i>dulest</i> )	done
Draw, <i>with</i> ,	drew,	drawn
Drink,	drank,	drunk
Drive,	drove,	driven
Dwell,	dwelt,	dwelt
Eat,	ate,	ëaten
Fall, <i>be</i> ,	fell,	fallen
Feed,	fed, ( <i>feddest</i> )	fed
Feel,	felt,	felt
Fight,	fought,	fought
Find,	found,	found
{ Flee, <i>from danger</i> ,	fled, ( <i>fleddest</i> )	fled
{ Fly, <i>as a bird</i> ,	flew,	flown
{ Flow, <i>as water</i> ,	flowed,	flowed ( <i>regular</i> )
Flung,	flung,	flung
Forbêur,	forbore,	forborne
Forsâke,	forsook,	forsaken
Freeze,	froze,	frozen
L. 36.—Get, <i>be, for</i> ,	got, ( <i>gottest</i> )	got <sup>d</sup>
Gild,	gilt,	gilt
Gird, <i>be</i> ,	girt, girded,	girt, girded
Give, <i>for, mis</i> ,	gave,	given
Go,	went,	gone
Grave, <i>en</i> ,	graved,	graven, graved
Grind,	ground,	ground
Grôw,	grew,	grown
-Have,	had,	had
{ Hâng, <i>on a peg, pin</i> , hung,		hung
<i>sc</i>		
{ Hâng, <i>to take away</i> hanged,		hanged ( <i>regular</i> )
<i>hîc</i> ,		

The robber was *hanged*, the room was *hung* with tapestry, I have *hung* my hat on the nail

<sup>c</sup> *Dare*, when trans, makes *darest*, *dares*, in 2nd and 3rd pers sing, *Dare*, intrans, is frequently, but contrary to analogy, not changed, as, "Thou *dare* not go," "He *dare* not go" (See 162 c, 398 d)

<sup>d</sup> *Getten* is nearly obsolete, but its compound *forgotten* is frequently used

<i>Present</i>	<i>Past</i>	<i>Perf Part</i>
Hear,	heard,	heard
Hew,	hewed,	hewn, hewed
Hide,	hid, ( <i>hiddest</i> )	hidden, hid
Hit,	hit, ( <i>hittest</i> )	hit
Hold, <i>be, with,</i>	held,	held
Hurt,	hurt,	hurt
Keep,	kept,	kept
Kneel,	knel, *	knel
Knit,	knit, knitted,	knit, knitted
Know,	knew,	known
Lade, <i>to load, to freight a vessel,</i>	laded,	laden ( <i>This verb is less used than load</i> )
Lade, <i>to throw out water,</i>	laded,	laded ( <i>regular</i> )
Load,	loaded,	laden, loaded
Lay, ( <i>tr</i> ) <i>to place, to put,</i>	laid, <i>Pres Part</i> laying,	laid.
Lie, ( <i>int</i> ) <i>to lie down, to repose,</i>	lay, <i>Pres Part</i> lying,	lain
Lie, ( <i>int</i> ) <i>to speak falsely,</i>	lied, <i>Pres Part</i> lying,	lied ( <i>regular</i> )

*Lay*, (*tr*) *to place*, The mother *lays* the child in bed, she *laid* it in the bed, she has *laid* it, it is *laid* in the bed

*Lie*, *to lie down*, He *lies* too long in bed, he *lay* yesterday too long, he has *lain* too long this morning, he is *lying* too long

*Lie*, *to speak falsely*, He *lies*, is *lying*, he *lied*, he has *lied* so frequently that no one believes him

Lend, <i>mis,</i>	led, ( <i>leddest</i> )	led
Leave,	left,	left.
Lend,	lent,	lent
Let,	let, ( <i>lettest</i> )	let
Light,	lighted, lit,	lighted, lit
Loose (pr <i>looz</i> ), <i>to suffer loss,</i>	lost,	lost
Loose (pr <i>looze</i> ), <i>to unite</i>	loosed,	loosed ( <i>regular</i> )
Make, <i>vi,</i>	made,	made
Mean,	meant,	meant
Meet,	met, ( <i>mettest</i> )	met
Mow,	mowed,	mown, mowed
Pay, <i>re,</i>	paid,	paid
Pen, <i>to crop up, enclose,</i>	punt,	punt
Pen, <i>to write</i>	penned,	penned ( <i>regular</i> )
Put,	put, ( <i>puttest</i> )	put
Read,	read,	read
Rend,	rent,	rent
Rid,	rid, ( <i>riddest</i> )	rid
Ride,	rode,	ridden, rode
Ring	rang rang,*	rung

\* When the past tense ends in *ang* or *ung*, *ang* is preferable, in order to distinguish it from the perfect participle

<i>Present</i>	<i>Past</i>	<i>Perf Part</i>
Rise, <i>a</i> ,	rose,	risen
Rive,	rived,	liven
Rot,	rotted,	rotten, rotted
Run, <i>out</i> ,	ran, ( <i>rannest</i> )	run
Saw,	sawed,	sawn
Say, <i>un</i> ,	said,	said
See,	saw,	seen
Seek,	sought,	sought.
Sell,	sold,	sold
Send,	sent,	sent
{ Set, ( <i>tr</i> ) to place,	set, ( <i>settest</i> )	set
{ Sit, ( <i>int</i> ) to rest upon,	sat, ( <i>sittest</i> )	sat
Shake,	shook,	shaken
Shape, <i>mis</i> ,	shaped,	shaped shapen
Shave,	shaved,	shaved, shaven
Shear,	sheared,	shorn
Shed,	shed, ( <i>sheddest</i> )	shed
Shine,	shone,	shone
Shoe,	shod, ( <i>shoddest</i> )	shod
Shoot,	shot, ( <i>shottest</i> )	shot
Show or shew,	showed, shewed,	shown, shewn
<b>L. 37.</b> —Shred,	shred, ( <i>shreddest</i> )	shred
Shrink,	shrank, shrunken,	shrunken
Shut,	shut, ( <i>shuttest</i> )	shut
Sing,	sang, sung,	sung
Sink,	sank, sunk,	sunk
Slay,	slew,	slain
Sleep,	slept,	slept
Slide,	slid, ( <i>sliddest</i> )	slidden
Slung,	slang, slung,	slung
Slunk,	slunk,	slunk
Slit,	slit, ( <i>slittest</i> )	slit, slitted
Smute,	smote,	smitten.
{ Sow, to scatter seeds,	sowed,	sown
{ Sow, to stitch with a needle,	sewed,	sowed ( <i>regular</i> )
Speak,	spoke, spake,	spoken
Speed,	sped, ( <i>speddest</i> )	sped
Spell,	spelled, ( <i>spelt</i> )	spelled ( <i>spelt</i> )
Spend, <i>mis</i> ,	spent,	spent
Spill,	spilt,	spilt
Spin,	span, spun	spun
{ Spit, to throw out	spat, spit, ( <i>spattest</i> )	spit
{ spittle,		
{ Spit, to put upon a	spitted,	spitted ( <i>regular</i> ).
{ spit,		
Split,	split, ( <i>splittest</i> )	split
Spread,	spread, ( <i>spreadest</i> )	spread
Spring,	sprang sprung,	sprung
Stand, <i>with</i> ,	stood,	stood



<i>Present</i>	<i>Past</i>	<i>Perf Part</i>
Stay,	staid,	staid
Steal,	stole,	stolen
Stick,	stuck,	stuck
Sting,	stung,	stung
Stink,	stank, stunk,	stunk
Stride,	strode, strid,	stridden
Strike,	struck,	struck, stricken
String,	strung,	strung
Strive,	strove,	striven
Strōw or strew,	strōwed or strewed,	{ strōwn, strōwed. { strewn, strewed.
Sweär,	swōre,	swōrn
Swät,	swät, (sweetest)	swät.
Sweep,	swept,	swept
Swell,	swelled,	swollen, swelled
Swim,	swam, swum,	swum
Swing,	swung,	swung
Take, be, mis,	took,	taken
Teach,	taught,	taught.
Teär, un,	tore,	torn
Tell,	töld,	töld
Think,	thought,	thought
Thrive,	throve,	thriven
Throw,	throw,	thrown
Thrust,	thrust,	thrust
Trod,	trod, (troddest)	trodden
Wax,	waxed,	waxed, waxes
Weär,	wore,	worn
Weave,	wove,	woven
Weep,	wept,	wept
{ Wet, to moisten,	wet, (wettest)	wet.
{ Whet, to sharpen,	whetted,	whetted (regular)
Win,	won,	won
Wind,	wöünd,	wöünd
Work,	worked, wrought,	worked, wrought.
Wring,	wrung,	wrung
Write,	wrote,	written

f Those past tenses and perfect participles which are the first mentioned, are the most eligible. Obsolete words and such as are used only by the vulgar, are omitted such are *wreathen*, *drunken*, *holpen*, *gotten*, *bounden*, &c., and *swang*, *strang*, *slank*, *strowed* *gal*, *brale* *lare* *ware* &c. Several past tenses are contained in the authorized translation of the Bible, which are now obsolete in good conversation.

g In the preceding List, several Regular verbs are inserted, to show the difference between them and others spelled and pronounced the same.

h It is recommended, that the pupil be taught to conjugate some of the Irregular Verbs throughout that he may thus perceive the difference between the Regular and Irregular Verbs.

i The Verbs *Have* and *Be* must be followed by the *Perfect Participle*, and not by the *Past tense*, thus, I have *led*, I am *led*, He had *written*, It was *written*.

## 6 ADVERBS.

## LESSON 38.—Exercise 38.—Page 23

221. An *Adverb* is a word used with verbs, adjectives, and other adverbs to express some circumstance of *time, place, manner, degree, affirmation, &c*, as, "He wrote *lately*," "He lives *here*," "He reads *well*," "A *truly* diligent scholar," "He speaks *very* fluently"

*a* An adverb is added to a verb to denote the *manner* of the action, or some circumstance respecting it, as, "He writes *correctly*"—to an *adjective*, to denote some modification of the quality, as, "A *truly* diligent scholar"—to an *adverb*, to denote some *degree* of the modification of an action, as, "He speaks *very* fluently"

*b* An adverb may generally be known by its answering to the question, *How? when? or where?* thus, "He acted *nobly*," "*How* did he act?" Answer, "*Nobly*," the word *nobly* is therefore an adverb "He read the paper *lately*," "*When* did he read the paper?" Answer, "*Lately*" "It went *upwards*," "*Where* did it go?" Answer, "*Upwards*"

*c* The circumstances of the action expressed by moods and tenses, are of a nature too general to be sufficient of themselves for the purposes of communication. It is often necessary, therefore, to be much more particular in ascertaining both the time, manner, and place of an action. One important object of the adverb is to accomplish these ends. Thus we may say an action was done *lately, long ago*, or, it is to be done *now, immediately*, or, it will be done *hereafter*, or, it will be repeated *often, seldom, daily, once, twice, &c*. So, we may say that it was done *here, there, yonder*, it was *well or ill* done

*d* Adverbs, in general, are abbreviations of two or more words thus, *bravely*, or, "in a brave manner," is derived from *brave-like, wisely* from *wise-like, happily* from *happy like*. Adverbs therefore express, in one word, what would otherwise require two or more words, thus, *here, there*, denote *in this place, in that place, hither, thither, to this place, to that place, hence, thence, from this place, from that place*. *Why, while, when, whence*, are derived from *who*, and partake much of the nature of the relative

222 *a* The following Table comprises the principal Adverbs —

*Addition*, as, *Also, too*

*Affirmation or Certainty*, as, *Absolutely, ay, certainly, doubtless, indeed, really, surely, truly, verily, undoubtedly, yea, yes, precisely, of course, in truth, just so*

*Cause, Effect, Inference*, as, *Consequently, hence, so, then, therefore, wherefore, why* (When these words are used as *Connectives*, they may be regarded as *Conjunctions*)

*Comparison*, as, *Alike, as, better, best, less, least, more, most, rather, than, so, too, worse, worst, the more, the less*

*Contingency*, as, *Peradventure, perchance, perhaps, possibly, probably, improbably, likely*

*Degree*, as, *Almost, completely, exceedingly, eminently, greatly, hardly, however, merely, moreover, nearly, only, quite, scarcely, simply, very*

*Equality or Likeness*, as, *As, equally, so, thus*

*Explanation*, as, *Namely*

*Inequality or Unlikeness*, as, *Else, otherwise*

*Interrogation*, as, *How, why, wherefore, with many words implying also the idea of time or place*, as, *When did he come? Whence did he come? How* is also an adverb of *Manner, &c*.

*Manner or Quality* as *As well, ill, how, so thus, anyhow, hastily, earnestly, foolishly, justly, quickly, together, thoroughly, wisely*. Adverbs of this kind are the most numerous and are generally formed by adding *ly* to an adjective, as, *bad badly*, or by changing *le* into *ly* as *able, ably* or *y* into *ily*, as *steady steadily*. But such forms as *holyly, goddily*, from *holu, godly* must be avoided.

*Motion to or from a place*, as, *Away, backwards, down, downwards, forward, homeward, sideways, up, upwards, hence, thence, whence, hither, thither, whither, to, fro, forth, off, far, near, wide*.

*Negation*, as, *Nay, no, not, not at all, by no means, not so, on no account, &c.*

*Number*, as, *Once, twice, thrice, &c*

*Order*, as, *First, secondly, thirdly, fourthly, &c.*

*Place*, as, *Above, anywhere, before, behind, below, everywhere, elsewhere, nowhere, here, there, where, herein, therein, wherein, inside, outside, without, yonder*.

*Quantity* as, *Abundantly, copiously, enough, entirely, much, partly, sufficiently, scarcely, somewhat, universally*.

*Separation*, as, *Apart, separately, asunder, off*.

*Time*, as, *Already, afterwards, again, anon, anew, afresh, while, as (in the sense of when), before, by and by, betimes, continuously, daily, ever, formerly, generally, heretofore hitherto, henceforth, henceforwards hereafter, hourly, immediately, instantly, lately, long ago, meantime meanwhile, monthly, now, not yet, never, oft, often oft-times, presently, rarely, seldom, sometimes, soon, still, since, then, when, while, yet*.

*b To-day to-morrow, and yesterday*, are properly nouns, though frequently included under adverbs.

*c* Many adverbs are formed by a combination of a preposition and the adverb of place, *here, there, and where*, as *heretof, theretof, wheretof, hitherto, heretof, hereby, thereby, whereby, herewith, therewith, herein, therein, wherein, &c*. Some are composed of nouns, and the letter *a* used instead of *at, on, &c*, as, *aside, athirst, ahead, abroad, ashore, aground, afloat, &c*. The adverbs, *here, there, where*, when prefixed to prepositions, have the nature of pronouns, as, *hereby (by this), herein (in this), herewith, thereby, whereby, &c*.

*d* An *adverbial phrase* consists of two or more words taken together, which serve the purpose of Adverbs, as, *by-and-by, now and then, in general, now-a-days, at length, not at all, in fact, in truth, at best, at least, at most, &c*. They ran *in and fro, up and down, in and out*.

223 *a* Most adverbs ending in *ly* may be compared by prefixing *more* and *most*, *less* and *least*, as, *wisely, more wisely, most wisely, less culpably, least culpably*. A few adverbs are compared by adding *er* and *est*, as, *soon, sooner, soonest, oftener, oftener, further, furthest*. "The *oftener* I see him, the *more* I like him."

*b* Some words are used sometimes as *Adjectives* and sometimes as *Adverbs* as *less, least, more, most, &c*. These and similar words are *Adjectives* when conjoined with *Nouns* to denote some property belonging to the objects for which the noun stand, and *Adverbs*, when employed to modify Verbs, Adjectives, or Adverbs.

## 7 PREPOSITIONS

### LESSON 39.—Exercise 39.—Page 23

224 *a* A *Preposition* is a word placed before nouns or pronouns to show the *relation* in which persons or things stand with regard to other persons or things in the sentence, as "He went *from* London *to* Leeds."

b "He went *from* London *to* Leeds," here, *from* points out the place of commencement, and *to* that of termination "They are instructed *by* him," here, *by* shows the relation that *they* have to *him* the word *him* denotes the agent, the instructor The term *Preposition* is derived from *prae*, before, and *pono*, to put

c. The principal use of prepositions in English is, to express those *relations* which, in some languages, are chiefly denoted by cases or the terminations of the noun The relation implied must, of course, always determine what particular preposition should be employed

d Prepositions were originally either nouns or verbs, and they still retain much of their original import They were at first employed to denote the *relations of place*, but, in the progress of language, they have been applied to express other relations, which bear some analogy to that of place Thus, as a person standing on the top of an eminence is *above* another who, standing at the bottom of it, is *under* him, hence, *above* and *under* distinctly express the *relation* which one place has to another In like manner as a king, by the superiority of his station, is of *higher* rank than any of his subjects, so, by the analogy of his condition to that of a person on the top of an eminence, we say that the king is exalted *above* his subjects, and that subjects live *under* the government of their king

e. Prepositions govern nouns and pronouns in the objective case, as, *In London*, *to him*, *for us*, *with them* Some prepositions when placed *after the verbs* have the object understood, as, "He rides *about* (the country)" "He dwells *above* (the earth)" In some instances, such words modify the meaning and form part of the verb, as, the words *up*, *on*, *over*, *out*, in the phrases "to call *up*," "to fall *on* the enemy," "to give *over*," "to hold *out*"

225. a The following Prepositions are in most frequent use — *Absent, about, above, across, after, against, along, amid, amidst, among, amongst, around, aside, at, athwart, Before, behind, below, beneath, beside, besides, between, below, beyond, but, by, Down, during, Except, For, from, In, into, instead of, Of, on, upon, over, out of, Save, since* (231), *Through, throughout, till, to, towards, Under, underneath, unto, up, With, within, without*

b According (followed by *to*), concerning, excepting, pending, regarding, respecting, touching, are properly Participles, and are frequently so employed, but in many phrases, which are generally elliptical, they may be considered *Prepositions*, as, "According *to* my ideas," "He spoke concerning that matter" — *Except* and *Save* are properly Verbs in the Imperative Mood, but sometimes used as *Prepositions*, as, "All except him" — *Near, nigh, next*, are Adjectives, having to understood, as, "Near (to) him," "Next (to) him"

c Several phrases are used as Compound Prepositions, such as, *out of, from below, from beyond, instead of, on account of, by means of, in place of, with regard to, apart from, owing to, in reference to, in comparison of, in point of, by reason of, with respect to, &c.*

d Some of the preceding words are Adverbs as well as Prepositions, the sense alone determining to which class they belong — *But, for* (because), and *since* are also Conjunctions

226. a Most of the English Prepositions are derived from the Saxon—the following is an explanation of the principal —

*Above* means high, overhead, as, "Above the skies"

*About* signifies limit, boundary, as, "The wall about the city"

*Across*, from side to side, as, "He steered across the river"

*After*, behind, following, as, "One after another"

*Against*, opposite, hostile, as, "Offences against the law"

*Along*, through the length of, in the direction of, as, "They marched along the river"

*Amid, amidst*, imply *quantity*, in the middle, as, "The hero *amidst* dangers"

*Among, amongst*, imply *number*, mixed with, as, "The tares *among* the wheat."

*Around, round*, about, on every side of, as, "The walls *around* the city"

*At*, nearness, presence, as, "The Gaul is *at* the gates of Rome"

*Athwart*, across, wrested, twisted, as, "*Athwart* the glen"

*By* was formerly written *be*, and is the imperative of the Saxon *beon*, to be. *By* signifies the means, *doer*, *time*, and *place*, as, "A man is known *by* his actions," "All things were made *by* God," "He has visited us *by* day and *by* night," "By the rivers of Babylon we sat down" *By* is frequently joined with other words, in this case, however, it assumes the old form, *be*, as, in *because*, *before*, *behind*, *below*, *beneath*, *beside*, *between*, *beyond* —

*Because* (conjunction), by the cause, the cause is

*Before* signifies advancement, priority (*by the fore*, be it fore part), as, "John is *before* Charles"

*Behind*, in the rear (*by the hind*, be it hind part), as, "The guard *behind* the coach."

*Below*, inferior or lower position (*by the low*, be it low), as, "*Below* the moon"

*Beneath*, lower (*by the neath*, be it neath, or low), as, "To place a cushion *beneath* one"

*Besides*, in addition to, as, "*Besides* the grain, there is the honour"

*Beside*, near (*by the side*, be it side), as, "*Beside* the waters."

*Between*, in the intermediate space (*by the twain*, be they twain, or two); as, "York is *between* London and Edinburgh"

*Between*, in the midst of two, as, "*Between* the choir and table"

*Beyond* passed, gone by (*by the yond*, be it yond, or passed), as, "India *beyond* the Ganges"

*Concerning* (properly a Participle), relating to, as, "I wrote to you *concerning* that matter"

*During*, continuing, lasting, as, "*During* the space of a year"

*Except* (properly a Verb), excluded, as, "All were involved *except* one"

*For*, cause, object substitute, as, "I cannot go *for* want of time," "He has done so much *for* you," "An attorney is employed to act *for* his client."

*From*, commencement or source, distance, as, "*From* the beginning to the end," "That be far *from* me"

*In*, enclosed, the state, time or manner, as, "He is *in* the house," "He is *in* health," "He was born *in* 1800"

*Into* denotes entrance and is used after verbs which imply motion, as, "He retired *into* the country" *In* is used when motion or rest *in* a place is signified, as, "He is walking *in* the garden"

*Near* *nigh* (properly Adjectives with *to* understood), approximation, as, "He is *near* the city,"

*Of* (a) possession (b) effect, (c) author or source, (d) privation (e) subject, (f) materials (g) name as, (a) "The house *of* Thomas" (b) "The productions *of* wisdom," (c) "The father *of* the child," (d) "The loss *of* the ship," (e) "The first book *of* kings," (f) "A crown *of* gold," (g) "The county *of* York"

*Off* is an Adverb denoting distance, on the other side, as, "He came *off* the ship," "He kept *off* the ground" We also say, "*Off* my hands," "*Off* the ground"

*On*, upon support, as, "He sat *on* a rock"

*Over*, higher, as, "The heavens *over* our heads"

*Through* (from *thurh*, a door), passage, means, as, "Water *through* the pipe"

*To* or *unto* denotes *end*, *act*, and is opposed to *from*, as, "He rode *from* Leeds *to* York" (*To* as an adverb of *addition* or *excess*, as, "I *too* will go")

*Toward*, *towards*, in a direction to, as, "It moved *toward* the city"

*With*, joining, as, "A house *with* a party-wall," that is, "*joining* a party-wall"

*Without* has an opposite meaning to *with*, i. e. *be out*

*b On*, in common conversation, frequently becomes *o'* or *a*, as, "o'clock," that is, *on* the clock, *aside*, *on side*, *asleep*, *on sleep* So also we say, "He went *a* hunting," "*a* fishing," &c, that is, *on* hunting, *on* fishing, or *on* a hunting excursion, &c In the Bible, we read "He was *an* hundred," a loose colloquial form current about 260 years ago

*c* For an explanation of the inseparable prepositions, see 285, under Derivation

## 8 CONJUNCTIONS

### LESSON 40.—Exercise 40.—Page 24

227 *a* A *Conjunction* is a word used to *join* words in construction, or to connect parts of sentences, so as to form a single whole, as, "One *and* one make two," "He *and* I must go"

*b* Conjunctions connect—1 Two or more *propositions*, as, "He *and* I must go," that is, "He must go," "I must go" 2 Two words having the same *subject* or *object relation*, as, "One *and* one make two," "Between him *and* me"—Sometimes conjunctions *begin* sentences after a full period, showing some *relation* between the sentences in the general tenour of discourse

*c* Several words besides conjunctions are employed as *Connectives*, as, the *Relatives*—*who*, *which*—the *Adverbs* *when*, *whence*, *wherein*, *where*, *whereby*, *whereas*, *whereat*, *wherever*, *whereupon*, *while*, *than* and *as*, and also *Prepositions*—But Conjunctions differ—1, from the *Prepositions* in not governing any case,—2, from *Relatives* in joining independent propositions,—3, from *Adverbs* in requiring a particular position in the sentence, in order to preserve the sense

228 *a* Conjunctions are either *Co-ordinative* or *Subordinative*

1 *Co-ordinative* Conjunctions combine two or more independent clauses into one sentence, either 1, when one affirmative clause is either *added to* or *opposed to* another, or 2, when an *alternative* is proposed, or 3, when the latter of two clauses is the *effect* or *consequence* of the former

The following are *Co-ordinative* Conjunctions and Adverbs —

1 *Addition*,—And (both—and, also, as well as, likewise, further, moreover, not only—but)

2 *Contrariety*,—But (nevertheless, notwithstanding, on the contrary, on the other hand, still, yet, not—but, but—then, however, only)

3 *An Alternative*,—Either—or, whether—or, otherwise, else

4 *Exclusion*,—Neither—nor

5 *The Illative*, denoting a *consequence* or *inference* following from what has been said, as, Accordingly, consequently, hence, thence, then, therefore, wherefore

(When these words connect a conclusion, &c, to a preceding part, they are Conjunctions, otherwise they are Adverbs.)

2. *Subordinative Conjunctions* connect two clauses, of which one is the principal, and the other some modification of it with regard to cause, condition, consequence, time, place, or manner

Subordinative Conjunctions may be arranged in the following classes —

- |          |   |  |
|----------|---|--|
| 1 Causal | { | a <i>Ground</i> ;—As, because inasmuch as, for, seeing that, since, whereas, &c    |
|          |   | b <i>Condition</i> ;—If, except, unless, in case, provided, supposing that, &c     |
|          |   | c <i>Concession</i> —Although, though, however, yet, notwithstanding, nevertheless |
|          |   | d <i>Purpose</i> ;—That, so that, in order that, lest                              |
| 2 Time   | { | a <i>Point of</i> ;—As, after, as soon as, before, ere, when                       |
|          |   | b <i>Duration</i> ;—As long as, whilst, until                                      |
|          |   | c <i>Repetition</i> ;—As often as, when, whenever                                  |
| 3 Place  | { | a <i>Motion to or from</i> ;—Whither, whence.                                      |
|          |   | b <i>Rest in</i> ;—Where   |
| 4 Manner | { | a <i>Likeness</i> ;—As, as if, as though, how                                      |
|          |   | b <i>Relation</i> ;—As—as so—as, according as, than                                |
|          |   | c <i>Consequence</i> ;—That, so that   |

1 Several of the words mentioned as Conjunctions are sometimes Adverbs, and sometimes Prepositions, according to the sense

c Several Conjunctions go in *Pairs*, and are thus called *Corresponding* or *Correlative Conjunctions*. These are—*Either—or* *Neither—nor*, *If—then* — *Noth—and*, —*So—that*; —*So—as*; —*Whether—or*; —*Although, though,—yet, notwithstanding* (See 139)

d *Compound Conjunctions* or *conjunctive Phrases* are formed of two or more words, as, *As if, in order that, as though, and also, but also, as soon as, as far as*

## 9 INTERJECTIONS

229 a An *Interjection* expresses some sudden wish or emotion of the mind

1 The most common Interjections are the following —

*Approval* —Bravo!  
*Attention* —Behold! hark! hie! Lo!  
*Aversion or Contempt* —Fie! Iudge!  
 Foh! Pugh!  
*Calling*, —Halloo! Hello! hem! ho!  
*Disbelief* —Bah! hum! pshaw! pooh!  
*Grief* —Alack! alas! Oh!  
*Displeasure* —Fie! shame! away!

*Joy*;—Hurrah! Huzza!  
*Pain* —Oh! Hoo! O!  
*Rebuke* —Tush!  
*Silence*, —Hush! Silence! Still!  
*Surprise* —Indeed, Ay, ay! Ah! Ah!  
 Aha! La! Really!  
*Salutation* —Hall! Welcome!  
*Taking Leave*, —Adieu! I arewell!

c Sometimes verbs, nouns, and adjectives, uttered by way of exclamation, are considered as Interjections, as, *Hail! Behold! Heavens! Shocking!*

d The Interjections *O! Oh! Ah!* are followed by the *Objective Case* of a pronoun of the *1st person* *Oh me! me!* by the *Nominative* of a pronoun of the *2nd person*, as, *O thou!*

## ON THE INTERCHANGE OF PARTS OF SPEECH.

## LESSON 41.—Exercise 41.—Page 25

230 *a* In many instances, the same word, without undergoing any alteration in *form*, belongs sometimes to one part of speech, and sometimes to another. Regard, therefore, must always be had to the particular *signification* of the words, since *that* must determine to what part of speech each belongs. Thus, the word *light* may be a noun, an adjective, or a verb, according to the sense in which it is employed, as, "The *light* (*noun*) of the sun," "Light (*adj*) rooms," "To *light* (*verb*) a candle." Some words are distinguished by a difference of the accent, as, "The *produce* (*noun*) of the fields," "The fields *produce* (*verb*) in abundance."

*b* The same word must originally have been, both in signification and use, only one part of speech. But, in process of time, it was employed to perform several distinct offices and hence, according to its import, would be ranked under different parts of speech.

231. The words which generally occasion a difficulty to the young student, in ascertaining to what part of speech they respectively belong, are, *As, after, before, both, but, considering, either, for, however, much, more, no, notwithstanding, only, since, that, then, therefore*

*a* *As* is used—1 *As* a *Conjunction* having a *connective* meaning, as "*As* (since, quoniam) you have completed the work, you shall be paid." To denote *Manner*, as, "He did *as* I desired" (*Fecit ut jussi*). "They acted *as* men should act." "*As* it seems, you have acted wisely"—2 *As* an *Adverb* to denote *comparison* or degree, as, "He is *as* generous *as* he is rich." To denote *equality*, as, "He is *as* good *as* she." In the sense of *when*, as, "*As* (when) I passed, I noticed a crowd"—3 *As* a *Relative*, as, "The terms are *as* (those which) follow"—4 *As* a *Demonstrative Adjective*, as, "His mouth is *as* (that of) a lion"—5 *As* a *Correlative Adjective*, when following *such, the same, as*, "They were *such* men *as* those." "He is *such* *as* he has ever been" (*Talis est qualis semper fuit*). "He is *the same* *as* he has always been" (*Idem est qui semper fuit*)—6 *As—as, as—so, so—as*, are *Correlative Adverbs*

*b* *After, before, above, beneath*, and similar words, appear sometimes to have the nature of *Adverbs*, as, "He died not long *before*." By supplying, however, the nouns *time* and *place*, they will resume their proper import of *Prepositions*, as, "He died not long *before* that time."

*c* *Both* is, in strictness, an *Adjective*. It is, however, more convenient to regard it as sometimes an *Adjective* and sometimes a *Conjunction*—1 *As* an *Adjective*, as, "*Both* men were present"—2 *As* a *Correlative Conjunction*, serving to *prepare* the mind for some *addition* in the subsequent clause expressed by *and*. In this sense, if translated into Latin, *both* would be rendered by *et* or *tum*, as, "*Both* you and I saw him" (*Et ego et tu eum vidimus*). So also, in the clause, "*Both* by their preaching, *and* by their living, they may set forth Thy glory."

*d* *But* is used—1 *As* a *Conjunction* to connect two clauses of which the latter is either an exception from, or in opposition to the former, as, "You may ask *but* you will not obtain"—2 *As* a *Preposition*, as, "All *but* (except) John, agreed." "I cannot *but* speak," that is, "I cannot (do anything) *but* (except this, I can) speak"—3 *As* an *Adverb* in the sense of *only*, as, "There is *but* (only) one present."

*e* *Considering* is properly an active *Participle*, thus, "*Considering* his leisure, he has done little," that is, "(Any one) *considering* his leisure (will know that) he has done little."



*f* *Neither* are used,—1 As *Distributive Pronouns*, as, "Either of those will do." "Neither of the men was present."—2 As *Conjunctions*, as, "Either learn or depart." "He neither walked nor rode."

*g* *For* is used,—1 As a *Preposition*, as, "He contended *for* victory."—2 As a *Conjunction*, as, "I submitted, *for* (because) it was vain to resist."

*h* *However* is used,—1 As an *Adverb*, as, "To trace the ways of highest agents deemed *however* wise."—2 As a *Conjunction* in the sense of *nevertheless*, as, "You might, *however*, have taken a safer way."

*i* *Much*, *more*, and *most* are used,—1 As *Adjectives*, thus, "*Much* money was expended," "More praises have been bestowed," "Most men think indistinctly."—2 As *Adverbs* thus, "It is *much* better to labour than to be slothful," "He is *more* diligent," "He has acted *most* presumptuously." In the sentence "Where *much* is given, *much* is required," *much* is an *adjective* some word being understood, as, "Where *much* grace has been given, *much* gratitude is required."

*j* *No* is used,—1 As an *Adjective* as "I have *no* (not any) paper."—2 As an *Adverb*, as, "Were you present? *No*."

*k* *Notwithstanding* is used,—1 As an *Active Participle*, as, "*Notwithstanding* my prohibition, he wrote." that is "He wrote, my prohibition *notwithstanding* him."—2 As a *Preposition*, as "Notwithstanding him, John departed." In this clause, also, *notwithstanding* might in strictness be considered a participle, as, "John departed, the other notwithstanding."—3 As a *Conjunction*, as, "I will rend the kingdom from thee, and gave it to thy servant, *notwithstanding*, in thy days I will not do it."

*l* *Only* is used,—1 As an *Adverb* in the sense of simply, merely, as, "He was *only* asking a question."—2 As an *Adjective*, signifying one alone, single, as "He *only* was saved."—3 *Only* is sometimes equivalent to *but*, as, "You may act as you please *only* (but) consider the consequences." For the proper position of *only* in a sentence, see 415.

*m* *Since* is used,—1 As a *Conjunction* as, "Since we must part let us do it pleasantly."—2 As a *Preposition* as, "I have not seen him *since* that time."—3 As an *Adverb*, as, "Our friendship commenced long *since*."

*n* *That* is used,—1 As a *Relative*—2 As a *Demonstrative Adjective*.—3 As a *Conjunction*. (See 119 d.)

*o* *Then* is used,—1 As an *Adverb* as, "He answered *then* and not before."—2 As a *Conjunction*, as, "I rest, *then*, upon the strength of this argument."

*p* *Therefore* *wherefore* &c when they connect a conclusion to a preceding part, are *Conjunctions*. When following *and* *if*, *since*, &c, they are *Adverbs*, as, "He is good and *therefore* he is happy." They might, however, be always considered as *Adverbs*.

*Additional Examples* are given in the vol of Exercises, p 25 to p 36

232 *Grammatical Parsing* or resolving a sentence into the simple elements of which it is composed, may be conveniently divided into three ascending series—

*a* The *First Mode* is, To write the name of the Part of Speech under which each word in the sentence can be placed. See 53, p 19 of this Gram and Model 1, p 167 of the 1x

*b* The *Second Mode* is an amplification of the preceding, and consists of mentioning the principal properties of each word, according to the Table, p 20 of this Gram and Model 2 of the 1x p 170

*c* The *Third or Syntactical Mode* is stating the concord, government connection or arrangement of words in a sentence, according to Model 3 of 1x p 170, and 416 of this Gram

## III. DERIVATION

## LESSONS 42, 43.—Exercises 42, 43.—Page 37

*Note*—Derivation might be deferred by young pupils till Punctuation has been completed

**L. 42.—233** *Derivation* is that part of Etymology which treats of the *origin* and *primary* signification of words

234 *a* Words are either *Primitive*, *Derivative*, or *Compound*

*b* A *Primitive*, *radical*, or *root* word is not derived from another word in the language, as, *kind*, *wise* The primitive words of a language are always few in comparison with the total amount of its vocabulary

*c* The true root of a word is not a word in present use, but is the elementary or *crude* form from which it is derived, thus, *ag* in *agent* But for general purposes, the whole word from which others are derived, may be considered the *Primitive* word

*d* A *Derivative* word is one that is formed from a primitive, 1, by changing either some vowel or consonant, as, *long*, *length*, *bend*, *bent* These are termed *Primary Derivatives* Or, 2, by prefixing or annexing a syllable, thus, *un-kind*, *kind-ly* Derivatives formed in the latter manner, are called *secondary Derivatives*.

*e* The use of derivatives arises from the natural disposition in man to alter and modify words already in existence, rather than invent sounds altogether arbitrary, to express such new ideas as the enlargement of his knowledge suggests

235 *a* A *Compound* word is generally formed by the union of two or more primitive words which either undergo no alteration, or a very slight one, as, *book-case*

*b* *Permanent* Compounds and Derivatives are consolidated, or considered as one word, as, *bookseller*

*c* When the first word of a Compound is not an Adjective, but may be placed after the second as belonging to it with *of*, *for*, *in*, &c, a Hyphen (-) should be placed between the two, as, a *Corn mill*, *tea-spoon*, *ship builder*, *horse dealer*, that is, a mill *for* grinding corn, a spoon used *for* tea, a builder of ships, &c The second word denotes the *genus* (mill), and the first word the particular *kind* (corn)

*d* In instances of this kind, the *Accent* must be on the *first* word, otherwise, the sense is quite altered, thus, "A *glass-house*" means a house for the manufacture of glass, but a '*glass-house*' is one made of glass

## 1 HISTORY OF THE ENGLISH LANGUAGE

236 OF THE PRINCIPAL MIGRATIONS INTO EUROPE—The Migrations from the East, which have been the principal means of peopling the continent of Europe as well as its islands, are, according to Dr Bosworth and others, the *Celtic*, *Gothic*, and *Slavonian*

237 The Celts early migrated from the East, and peopled the extreme Western parts of Europe. Their language is divided into two dialects, the *Gaëlic* and the *Cymric*, the former embracing the Erse or Irish, the Gaelic or Highland Scotch, and the Manx of the Isle of Man, the latter, the Welsh or ancient British, the old Cornish (extinct) and the Armorican of Brittain. The English Language has borrowed several single words from the Celtic.

238 The *Gothic* or *Teutonic* Tribes migrated from the Euxine and Caspian Seas about 700 years before Christ, and eventually occupied the Northern, Central, and Western parts of Europe. The *Teutonic* Language comprises two great branches—1, the *German*, 2, the *Scandinavian*—1 The *German* includes (a) the *Mæso-Gothic*, now extinct, (b) the *Low German*, spoken in the flat or northern parts of Germany. This includes the Anglo-Saxon or English, the Old Saxon, Friesian, Dutch, and Flemish, (c) the *High German*, spoken in the interior—2 The *Scandinavian* Branch includes (a) the old Scandinavian, which comprised the Icelandic and Faroic, (b) The New Scandinavian, comprising the Danish, Swedish, and Norwegian Dialects.

239 The *Third* stream of population which flowed into Europe about the third century before Christ, conveyed the Slavonian or Sarmatian nations. These occupied Russia, Poland, Eastern Prussia, Moravia, Bohemia, and their vicinity. From these Slavonian tribes a third genus of European languages arose, as the *Russian*, *Polish*, *Bohemian*, &c.

240 The *Fourth* class of languages which may here be noticed, as influencing the southern dialects of Europe and supplying thousands of words to the English, embraces the Greek and Latin. The Greek, now termed *Romæic*, is, in a modified form, still spoken in Modern Greece and the islands of the *Ægean* sea, while Latin forms the parent of the French, Spanish, Portuguese, Italian, and Sicilian dialects. The Greeks and Latins were a branch of the Great Caucasian or Indo-European family which early passed over into Greece and Italy.

241 BRITISH AND ROMAN PERIOD—The earliest account of ancient Britain which has reached modern times is that contained in the Fifth Book of the Commentaries of Julius Cæsar. According to Cæsar's description, the island was very populous even at that period, about fifty-five years before Christ. The maritime regions towards the east were occupied by various tribes from ancient Belgica, who were very similar to the Gauls in language and customs. The interior and western districts were possessed by tribes whose origin was involved in obscurity, but who perhaps had emigrated at some distant period from the shores of Spain.

242 When Britain was completely subdued by the victorious arms of Agricola, in A D 85, and annexed to the Roman empire as a permanent province, every exertion was employed by the Roman governors to instruct the British youth in the language, manners, and civilisation of their conquerors. In process of time many Latin words were incorporated into the Celtic portions of which remain as terminations in certain English words, as, *Chester* from *castra*, *coln* in *Lincoln*, &c from *colonia*, *street* from *strata*, *port* in *Portsmouth*, &c from *portus*.

243 Saxon Period.—When the Romans were compelled finally, in A D 418, to withdraw their legions from Britain, the Britons were unable to withstand the attacks of their northern neighbours, the *Picts* and *Scots*. In this emergency they called in to their assistance the Jutes, a piratical tribe occupying *Jutland*, the northern part of modern Denmark. The Jutes were soon joined by their neighbours the Angles and Saxons.

244 The Angles, Saxons, and Jutes were kindred tribes, occupying adjoining districts, speaking, with some variations of dialect, the same language, and following the same customs. By degrees they succeeded in dispossessing the Britons of the entire Eastern, Southern, and Central portions of the country, till about 586 A D they had conquered eight extensive districts or kingdoms, known afterwards as the *Saxon Octarchy*. These were settled by the tribes in the following order —

1 Kent,	by Jutes in 477
2 Sussex, &c	by Saxons in 491
3 Wessex	by Saxons in 519
4 Essex	by Saxons in 527
5 Bernicia	by Angles in 547 = mod Northumberland
6 Deira	by Angles in 571 = Durham, York, and Lincoln
7 E Anglia	by Angles in 571 = Norfolk Suffolk.
8 Mercia	by Angles in 626 = midland counties

245 The Britons having thus been driven by degrees into the Western parts of the island, formed the following separate principalities —

- a *Cambria*, or North Wales, corresponded nearly to modern Wales
- b *Cornwall*, or West Wales, comprised Cornwall and part of Devonshire
- c *Cumbria*, comprised modern Cumberland, Westmoreland, and Lancashire
- d *Strathclyde*, comprised mod Wigton, Ayr, and S W counties of Scotland

246 In Saxon Britain, as the Jutes formed only a small portion compared with the Angles and Saxons, the people about A D 800 were called *Anglo-Saxons*, and the country, from the chief tribe, *Angle-Land*, which was afterwards contracted into *England*.

247 Wherever the Saxons conquered, they substituted their own language in the place of the British. The districts in which the ancient British continued the longest to be spoken were—*Cumberland* and *Strathclyde*, where it was spoken in the tenth century, *Cornwall*, where it existed till the reign of Elizabeth, *Wales*, where it continues to be spoken to this day.—The Anglo-Saxon is the mother-tongue of modern English.

248 During the Saxon Octarchy, and for ages after, four languages were spoken in the British Islands,—

- 1 *Latin*, the language of the clergy, and the vehicle of learning,
- 2 The *Anglo-Saxon* or *Frisic*, by the Anglo-Saxons occupying the central and eastern parts of England and Scotland,
- 3 The *Cymric* or *British*, preserved in the Welsh,
- 4 The *Gaelic* or *Erse*, spoken in Ireland and N. of Scotland

**L. 43.**—249 *a* As the Saxons led a life of hardship and warfare, it is natural to suppose that their language would be, like themselves, hard, rough, and unpolished. Accordingly, we find the Saxon and the kindred northern languages abounding in *consonants* and difficult of utterance except to a native. They are, however, distinguished for singular vigour and capability of forming a vast variety of compounds.

*b* Long after the establishment of the Saxons in this island, the language was totally *devoid of every species of composition*, and of all recognised principles of *Orthography and Grammar*. The deficiency of an established mode of spelling is observable in the various ways in which the same word is spelled. The *sound* alone appears to have formed the guide, and hence the spelling would be perpetually varying.

250 About the *seventh century* the Saxon language began to be cultivated, and gradually advanced till the age of Alfred, when it may be said to have received its highest polish. The *Saxon Alphabet* differs from the Latin only in a few characters.

*Bosworth* mentions the *Laus* of the Saxon monarchs, *Charters*, and *Chronicles* before the time of *Athelstan*, the works of *Alfred*, and the translations of the *Gospels*, as exhibiting the Saxon language in its greatest purity.

Specimens of this period will be found in *Bosworth's Grammar*, *Harrison's Rise of the English Language*, *Webster's Dictionary*, and *Spalding's Literature*.

251 The following words will show the *connection* of, 1, the *Mæso-Gothic*, 2, *Saxon*, and 3, *English* languages, and the changes which words undergo in the lapse of time —

1 Mæso-Gothic	2 Saxon	3 English	1 Mæso-Gothic	2 Saxon	3 English
Moth,	Blod,	Blood	Ald,	Eald,	Old
Hus,	Hus,	House	silbr,	Seolfer,	Silver
Brothr	Broder,	Brother	haurm,	Gorn,	Corn
Swister,	Swister,	Sister	Isk,	Fisc,	Fish.

252 One feature in Saxon, forming a marked distinction between it and the Latin language, is its *monosyllabic* structure. Objects which would in Latin be expressed by words of two or three syllables are generally expressed in Saxon by monosyllables, thus,

1 Crank	2 Auris,	3 Ocellus,	4 Cervix,	5 Pollex,	6 Sanguis.	
Saxen	1 Hælr,	2 ear,	3 eye,	4 neck,	5 thumb,	6 blood

The same monosyllabic principle, except in words derived from

foreign languages, is very prevalent in modern English, particularly in the structure of our verbs. Thus, we *see, hear, feel, smell, touch, leap, run, walk, jump, swim, die, sink, drown, smile, strike, pinch, mourn, sigh, laugh, smile, &c*

253 The Anglo-Saxon had, according to some philologists, *six declensions*, but Dr. Bosworth has reduced these to three. Every noun had in each number, *four cases*, the Nominative, Genitive, Dative, and Accusative; as,

Sing	N Smith,	a smith	Plur	N Smith as,	s miths
	G Smith-es,	of a smith		G Smith a	of smiths
	D Smith-e,	to a smith		D Smith um,	to smiths
	Ac Smith,	a smith		Ac Smith-as,	smiths

254 The *Genders* of the Anglo-Saxon were determined like the Greek, Latin, and French, not only by the *signification*, but by the *termination*. In this respect it differed materially from modern English.—The *Adjectives* also had variable terminations to correspond with their nouns.—The *Verbs* had only two tenses, but admitted a greater variety of terminations than the modern English verb. In the time of *Chaucer*, these had begun to assume much of their present form.

For a more extended account of this period see Harrison's "Ric of the English Language," "Spalding's Eng Lit," and "Marsh's Lectures."

255 DANISH PERIOD. A D 800 to 1060.—The Danes, who, for a long time, occupied the Eastern parts of England and Scotland, called from them *Danelagh*, spoke a language kindred to the Anglo-Saxon. The influence of the Danes on the language of England was not so extensive as many writers have supposed. For, many of the settlers gradually ceased to speak their own language, and acquired that of the natives. Even under the Danish kings, the Anglo-Saxon continued to be used, not only in public Acts and Laws, but in ordinary intercourse. Some words however, were introduced, and some changes made by the Danes during this period. They introduced a kind of *structural change* in many of the Saxon words, 1, by *substituting one consonant* for another. 2, by frequently *interchanging the vowels*. and 3, by altering or omitting the *terminations* of many of the words.—Several words of Danish origin still remain, as, *Larl, awry, flay, flail, gnl, qammer*, and a few others, with a few suffixes, as, *by* or *bye* denoting a town or village, as, in *Whitby*.

256 THE NORMAN PERIOD. A D 1066 to 1151.—The Normans or Northmen, who, like the Danes, came from Norway, Sweden, and Denmark, succeeded in establishing themselves in the Western parts of France. In 912, Charles the Simple, King of France, ceded to Duke Rollo and his Norman followers the province afterwards called from them Normandy. Here, they soon ceased to speak their own language, and adopted the

French, a language formed from the Latin with an admixture of Gothic and some other dialects—The influence of the Norman French began to be felt in England before the Norman Conquest, for, Edward the Confessor, who followed the Danish Dynasty, and reigned from 1042 to 1065, had spent his youth in Normandy, and, though himself a Saxon, had introduced the Norman language as well as many Norman customs into his court. After his death, Harold succeeded and reigned a short time, but being slain at the battle of Hastings, 1066, William of Normandy ascended the throne. This event not only affected the subsequent history of England, but had an important influence on its language. For the Saxons for many years after the conquest were not only excluded from all offices of state, and from the higher and most of the inferior ecclesiastical positions of the country, but were deprived of their lands and reduced to poverty. French was the language of the court, the nobility, the landed gentry, and the army, and that in which alone instruction was given in the schools. Latin was the vehicle of nearly all historical writing. The Anglo-Saxon was spoken only by the conquered or lower classes. Nearly a century, however, transpired before any great change became perceptible in the language of the people.

257 *a* SEMI-SAXON PERIOD A.D. 1154 to 1250.—In 1154, or the death of Stephen, the Saxon Chronicle of historical events hitherto written in the Saxon language, began from this period to be written in what may be termed *Semi-Saxon*. This is assigned as the Epoch at which the Saxon Language began that *Process of Transformation* by which it was ultimately changed into English. The changes were not sudden, but gradual.

b The following are the principal alterations effected about this period —

1 Many Saxon words were displaced by the introduction of corresponding French Latin words by which both the Vocabulary was enriched, and many uncount words were removed.

2 The *Orthography* of many words was contracted, and the *Pronunciation* of the vowels a, e, i, o, u, of the consonants was materially modified.

3 Many *Terminations* especially of the nouns and verbs were omitted. Thus, the plurals of some nouns ended in *a* others in *en* others in *as*, and others in *u*. The Norman mode substituted for these endings *s*, as the termination of all plural nouns.

4 *Less inversion and ellipsis*, especially in Poetry, became general.

5 Several terms in *Law* and *Chivalry* derived from the Normans are still retained, as *Faule de jef*, *feud*, *baron bailiff*.

c In this and in every subsequent period we can only, at this distant date, speak to the best and most matured specimens of the language as they appear in published documents. The Language of the Common man of the Middle Ages could certainly be much inferior to what is exhibited in these extracts.

d During all these periods and up to Caxton's time (about A.D. 1480, when printing was introduced into England) books were merely *Manuscripts* multiplied by the monks or scribes, either by transcription or dictation. The cost of the materials was very expensive, and read only by the clergy. From the scarcity of books, the use of the Latin given in schools was by means of a Latin grammar.

## LESSONS 42, 45.—Exercises 44, 45.—Page 37

**L. 44.**—258 *a* EARLY ENGLISH PERIOD 1250 to A D 1399—The Early English Period commences in 1250 A D, when the “Saxon Chronicle” began to change from the Semi-Saxon Language to the Early or Old English. This period extends to the accession of Henry IV, 1399—After the final loss of Normandy, the nobility and gentry of Norman descent, began to regard the English as their countrymen, rather than their brethren in France. Hence, by degrees, they began to cultivate the English Language, which had hitherto been regarded as a barbarous and meagre idiom, to enrich it by introducing numerous French-Latin words, and, to a great extent, to discard the Anglo-Saxon inflexion as cumbrous and uncouth.

*b* The Old English Character, or *Black Letter*, was introduced about 1350, in the reign of Edward III. In the year 1362 the *pleadings* in the courts of justice were ordered by Edward III. to be conducted in the vernacular or English Language. About this time, also, the practice of making youths translate Latin into Norman-French was discontinued “so that now,” to borrow the words of a writer of that period, *John de Trevisa*, “the yere of our Lorde 1385, in all the grammere scoles of Engelond, children leaveth Frensche, and construeth and lerneth in Englishe.”

*c* The proceedings in Parliament appear to have been conducted in French till the reign of Richard II, when, in 1388, the English was substituted. The public statutes, however, continued to be recorded and published in French till the reign of Richard III (1483), when that language, except a few legal phrases, ceased entirely to be employed. In the reign of Richard II (1380) *Wyckliffe*, with the aid of others, completed his translation of the Bible into English, and towards the close of the century *Chaucer* gave to the world his celebrated “*Canterbury Tales*.”

259 About the time of Chaucer the six *declensions* of Anglo-Saxon nouns had gradually been reduced to one, and the cases from *four* to *two*, the Genitive or Possessive case being formed from the nominative by the addition of *es* in the singular number. The plural form of the verb (*an, en, on*) was retained. Numerous words from the French were introduced into English by Chaucer and his contemporaries. Still the *vocabulary* was poor, the *syntax* rude, the *orthography* unsettled, the dialects very various, and the *pronunciation*, if we may judge from the words, unmelodious.

260 Two Extracts, one from *Wyckliffe's* translation of the Testament, about A D 1380, and the other from *Chaucer's Canterbury Tales*, written probably about 1390, will illustrate the language of this period.



a Wycliffe's Trans of *Matt* chap viii first 4 verses,—

"Forsothe when Jhesus hadde comen doun fro the hill, many compaignes folowiden hym And loo' a leprouse man cummynge worshippe hym, sayinge Lord, ylf thou wilt, thou maist make me clene. And Jhesus heldynge forth the honde, touchide hym sayinge I wole, be thou maad clene And anon the lepre of hym was elensid And Jhesus saith to hym See, say thou to no man, but go shewe thee to prelatys, and offre that gifte that Moyses comaundide, into witnesing to hem"

b Chaucer's description of the Knight in his *Canterbury Tales* —

"A Knight ther was and that a worthy man,  
That fro the tyme that he first began  
To riden out le loved chevalrie,  
Trouthe and honour, freedom and curtesie  
Tul worthy was he in his lordes werre,  
And, thereto hadde he ridden, none more ferre,  
As wel in Christendom as in Hethenesse,  
And over honoured for his worthinesse  
But, for to tellen you of his arais,—  
His hors was good, but he no was not gale  
Of fustian, he wored a gipon  
Alle besma'tred with his habergeon,  
For he was late ycome fro his vinge,  
And wente for to don his pilgrimage"

261 MIDDLE ENGLISH PERIOD 1400 to 1558—The Middle Period of the English language extended from the commencement of the reign of Henry IV, 1399, to the accession of Elizabeth, 1558 During this period the language, though differing in several particulars from modern English, differs much further in its *structural formation* from the ancient Anglo-Saxon The final *n* of verbs was dropped about the time of Henry VIII as, we loven, ye loven, they loven, for we love, ye love, they love The *orthography* of the language continued to be irregular, some writers retaining more of the antiquated style than others—Several translations of the Bible appeared about this time, as, Tyndale's, Cranmer's, and that called the "Geneva"

262 The title page of the Book of Common Prayer, published in the time of King Edward VI in 1542, may serve as a specimen of the language of this period —

"The Booke of common prayer and the aduynstracion of the sacramentes and other rites and ceremonies in the churche of Englande", also, "A short catechism or playne instruction containynge the summe of Christian learninge, & it fourth by the kingis maiesties authoritie, for all scholemaisters to teache"

263 MODERN ENGLISH may be said to date from the accession of Elizabeth, 1558, to the present time, and may conveniently be considered under *five distinct Periods*, not that any distinctive change was suddenly effected at any precise time in any one of these periods, but that certain contemporaneous writers gradually produced various modifications either in the *structure* or *vocabulary* of the language

264 THE FIRST MODERN PERIOD commences about 1558, and extends to 1649 At the Revival of Literature many new words were introduced into English from the Latin and Greek

These in some instances have displaced the old Saxon words, but, in others, serve as a duplicate for expressing the same idea (278) Before the days of Elizabeth our language derived its accessions from the Latin through the *medium of the French*, but since her time they are derived direct from the Latin This may account for many words which formerly ended in *ant* now ending in *ent* Unnecessary vowels occurring in Saxon began about this time to be rejected Though the *orthography* was still different from the present mode, and the sentences were frequently ill constructed, yet, some standard of conjugation, declension, and syntax was established, and so great an approximation to the present language was made by the writers of this period, that their productions may be perused without difficulty, as may be seen by referring to the works of Shakspeare, Spenser, Bacon, Hooker, &c In 1611, the authorized version of the Bible was published, which has deservedly had an immense influence not only on the religion, but on the literature of this country (See *First Period under Style*, 722 )

265 The following Extracts, the First from *Bacon's Essays*, the Second from *Jeremy Taylor's Works*, may serve as specimens of this period —

a *Studies* — "Crafty men condemn studies, simple men admire them, and wise men use them, for they teach not their own use, but that is a wisdom without them, and above them, won by observation Read not to contradict and confute, nor to believe and take for granted, nor to find talk and discourse, but to weigh and consider Some books are to be tasted, others to be swallowed, and some few are to be chewed and digested, that is, some books are to be read only in parts, others to be read, but not curiously, and some few to be read wholly, and with diligence and attention Some books also may be read by deputy, and extracts made from them by others, but that would be only in the less important arguments and the meaner sort of books, else distilled books are, like common distilled waters, flashy things Reading maketh a full man, conference a ready man, and writing an exact man, and, therefore, if a man write little, he had need have a great memory, if he converse little, he had need have a present wit, and, if he read little, he had need of much cunning, to seem to know that he doth not"—*Bacon*, b 1661, d 1626

b *The Progress of Sin* — "I have seen the little pearls of a spring sweat through the bottom of a bank, and intenerate the stubborn pavement, till it hath made it fit for the impression of a child's foot and it was despised, like the descending pearls of a misty morning, till it had opened its way and made a stream large enough to carry away the ruins of the undermined strand, and to invade the neighbouring gardens, but then the despised drops were grown into an artificial river, and an intolerable mischief—So are the first entrances of sin, stopped with the antidotes of a hearty prayer, and checked into sobriety by the eye of a reverend man, or the counsels of a single sermon, but when such beginnings are neglected, and our religion hath not in it so much philosophy as to think anything evil so long as we can endure it, they grow up to ulcers and pestilential evils, they destroy the soul by their abode, who at their first entry might have been killed with the pressure of a little finger"—*Jeremy Taylor*, b 1613, d 1667

L. 45.—266 THE SECOND MODERN PERIOD, extending from 1649 to 1689, comprises, among other great names, the following —*Milton, Dryden, Waller, Cowley, and Locke* These laboured much and systematically to improve the language, adapting it not only to all the purposes of *conversation, philosophy, and oratory*, but to the full and harmonious

flow of the boldest and most original flights of *poetic genius*. Hence the *orthography* becomes less irregular, the expressiveness as well as the euphony of the words becomes more severely tested, and the sentences constructed on a more methodical and perspicuous principle than before. (See *Second Period under Style*, 723)

267 The following extracts will tend to illustrate this period —

1 From *Milton's* Tractate on Education — "The end of learning is to repair the ruin of our first parents by regaining to know God aright, and out of that knowledge to love him, to imitate him, to be like him, as we may the nearest by possessing our souls of true virtue which, being united to the heavenly grace of faith, makes up the highest perfection. But because our understanding cannot in this body find itself but on sensible things, nor arrive so clearly to the knowledge of God and things invisible, as by orderly conning over the visible and inferior creatures, the same method is necessarily to be followed in discreet teaching." — *Milton*, b 1648, d 1674

2 From *Locke* — *Injudicious haste in study condemned* — "The eagerness and strong bent of the mind after knowledge, if not warily regulated, is often a hindrance to it. It still presses into further discoveries and new objects, and catches at the variety of knowledge and, therefore, often staves not long enough on what is before it, to look into it as it should, for haste to pursue what is yet out of sight. He that rides post through a country may be able from the transient view to tell in general how the parts lie, and may be able to give some loose description of here a mountain and there a plain, here a morass and there a river, woodland in one part and savannahs in another. Such superficial ideas and observations as these he may collect in galloping over it, but the more useful observations of the soil, plants, animals, and inhabitants, with their several forts, and properties must necessarily escape him, and it is seldom men ever discover the rich mines without some digging. Nature commonly lodges her treasures and jewels in rock's ground. If the matter be knotty and the senses deep the mind must stop and buckle to it, and stick upon it with labour and thought and close contemplation and not leave it until it has mastered the difficulty, and got possession of truth." — *Locke*, b 1632, d 1704

268 THE THIRD AND FOURTH MODERN PERIODS, extending from 1639 to 1760, comprise among other writers, the following — *Pope, Addison, Swift, Steele, De Foe*, and *Young*. Though the writers of this period were inferior to their immediate predecessors in originality and vigour of thought, yet they are justly considered as accomplished scholars. To their exertions our language is much indebted for its improvements as the just claims of criticism began to be more generally recognised, and the importance of uniformity of orthography and structure more widely appreciated. The mode of expression adopted especially by *Swift, Addison*, and *De Foe* is, though frequently loose remarkably easy and idiomatic, and less disfigured by those awkward inversions which characterised many of their predecessors. With them, also, preference is always given to the employment of words purely Saxon rather than to those of classical origin. Inaccuracies of expression are, doubtless, abundant, but the improvement is decided. The age of Queen Anne has been frequently styled the Augustan period, but to this high distinction an examination of later writers will show that it has no substantial claim. (See *Third and Fourth Periods under Style* 724-725)

269 The following are specimens of this period —

1 *From the Spectator, by Addison* — "Man, considered in himself, is a very helpless and very wretched being. He is subject every moment to the greatest calamities and misfortunes. He is beset with dangers on all sides, and may become unhappy by numberless casualties, which he could not foresee, nor have prevented, had he foreseen them. It is our comfort, while we are obnoxious to so many accidents, that we are under the care of One who directs contingencies, and has in his hand the management of every thing that is capable of annoying or offending us, who knows the assistance we stand in need of, and is always ready to bestow it on those who ask it of him.

"The natural homage which such a creature bears to so infinitely wise and good a Being is a firm reliance on him for the blessings and conveniences of life and an habitual trust in him for deliverance out of all such dangers and difficulties as may befall us."—*Addison*, b 1672, d 1719

2 *From Swift* — "A necessary part of good manners is a punctual attendance of time at our own dwellings or those of others, whether upon matter of civility, business, or diversion, which rule, though it be a plain dictate of common reason, yet the greatest minister I ever knew was the greatest trespasser against it, by which all his business doubled on him, and placed him in a continual arrear. Upon which I often used to rally him, as deficient in point of good manners. I have known more than one ambassador, and secretary of state, with a very moderate portion of intellectuals, execute their offices with good success and applause, by the mere force of exactness and regularity. If you duly observe time for the service of another, it doubles the obligation, if upon your own account, it would be manifest folly, as well as ingratitude, to neglect it, if both are concerned, to make your equal or inferior attend on you to his own disadvantage is pride and injustice."—*Swift*, b 1667, d 1744

270 THE FIFTH AND SIXTH MODERN PERIODS extend from 1760 to the present time. During this period, and more especially during the present century, the language has received the serious consideration and sedulous cultivation of many master minds. The affected disparagement of the direct study of its principles by learned pedants is little regarded, while the puerile imitation of a Latin structure becomes less and less admired. Attention is now directed to the utility and significance of our vocables, as well as to the energy and euphony of the phraseology. Irregularities are ably exposed and gradually rectified. Sounder views of criticism and idiomatic construction are more widely appreciated, and more generally observed. Indeed, it may with justice be asserted, that in fulness and variety of its vocabulary, the English language is now inferior to none. In euphony and delicacy, it may yield to the French and Italian, but it infinitely surpasses these in the higher qualities of strength and expressiveness. (See *Fifth and Sixth Periods under Style*, 726, 727)

271 The following extracts will tend to illustrate this period —

1 *In Johnson* — "The truth is, that knowledge of external nature, and the sciences which that knowledge requires or includes, are not the great nor the frequent business of the human mind. Whether we provide for action or conversation, whether we wish to be useful or pleasing, the first requisite is the religious and moral knowledge of right and wrong, the next is an acquaintance with the history of mankind, and with those examples which may be said to embody truth, and prove by events the reasonableness of opinions. Prudence and justice are virtues and excellencies of all times, and of all places, and we are perpetually moralists, but we are geometricians only by chance. Our intercourse with intellectual nature is necessary, our speculations upon matter are voluntary and at leisure. Physiological learning is of such rare emergence, that one may know another half of his life, without being able to estimate his skill in

hydrostatics or astronomy, but his moral and prudential character immediately appears. These authors, therefore, are to be read not schools, that supply notions of prudence, most principles of moral truth, and most materials for conversation, and these purposes are best served by poets, orators, and historians"—Dr S. Johnson, b. 1709, d. 1781.

2 *Sir Walter Scott*—"I shall never forget the delightful sensation with which I exchanged the dark, smoky, smothering atmosphere of the highland hut in which we had passed the night so uncomfortably, for the refreshing fragrance of the morning air, and the glorious beams of the rising sun, which, from a tabernacle of purple and golden clouds, were darted full on such a scene of natural romance and beauty as had never before greeted my eyes. To the left lay the valley, down which the Forth wandered on its easterly course, surrounding the beautiful detached hill, with all its garland of woods. On the right, amid a profusion of thickets, knolls, and crags, lay the bed of a broad mountain lake, lightly curled into tiny waves by the breath of the morning breeze, each glittering in its course under the influence of the sunbeams. High hills, rocks, and banks waving with natural forests of birch and oak, form the borders of this enchanting sheet of water, and as their leaves rustled to the wind and twinkled in the sun, gave to the depth of solitude a sort of light and vivacity. Man alone seemed to be placed in a state of inferiority in a scene where all the ordinary features of nature were raised and exalted"—*Walter Scott*, b. 1771, d. 1832.

3 *Robert Southey*—"The tithes of the parish were naturally appropriated to its own church. A certain portion of glebe was added, enough to supply the incumbent with those necessities of life which were not to be purchased in those times, and could not be conveniently received from his parishioners' hand, but not enough to engage him in the business of agriculture, his pursuit. It was justly deemed, ought to be of a higher nature, and his time more worthily employed for himself and others. Without the allotment of a house and glebe, no church could be legally consecrated. The endowment of a full tenth was liberal, but not too large. The greater part of the country was then in forest and waste land, and the quantity of produce no where more than was consumed in the immediate vicinity, for agriculture was no where pursued in the spirit of trade. The parochial priest kept a register of his poor parishioners, which he called over at the church door from time to time, and distributed relief to them according to his means, and their individual necessities. But in that state of society the poor were not numerous, except after some visitation of war in which the minister suffered with his flock, while village and domestic slavery existed, pauperism, except from the consequences of hostile invasions, must have been almost unknown. The cost of hospitality was far greater than that of relieving the poor. The manse, like the monastery, was placed beside the highway, or on the edge of some wild common for the convenience of the pilgrim and the stranger"—*Southey*, b. 1771, d. 1813.

## 2 ORIGIN OF MODERN ENGLISH WORDS

## LESSONS 46. a. &amp; b.—Exercises 46. a. &amp; b.—Page 38

**L. 46. a.—272** THE SAXON supplies about three-fourths of the vocabulary of the Modern English, thus,

All words denoting the *common animals*, with their *relations*, *cries*, *passions*, *senses*, *infirmities*, *motions*, &c are purely Saxon, as, Man, woman, father, mother, child, brother, sister, dog, horse, cow, pig, duck, laugh, weep, cry, groan, smile, love, hate, fear, see, hear, touch, smell, taste, blind, lame, deaf, dumb, walk, leap, run, jump, swim, float, dive, sink, neigh, bark, low, squeak, &c

The *common objects of nature* are Saxon, such as, sun, moon, stars, air, rain, water, clouds, grass, corn, hay, wheat, rye. So are our articles of *ordinary food*, as, bread, fowl, fish, flesh —of fuel, as, coal, wood, peat, turf —the *common arts, employments*, and *dignities of life*, as, read, write, teach, farmer, miller, seaman, king, earl, &c.—Also the *articles, pronouns*, many of the *adjectives* and *adverbs*, the *irregular verbs*, the *prepositions*, and *conjunctions* are all Saxon.

273 Many of our Saxon words have, in the lapse of time, undergone several modifications from the original *Spelling*. The following are a few instances —

## 1 Common Objects;—

English	Saxon	English	Saxon	English	Saxon
Anvil,	Anfill	Calf,	Cenlf	Fly,	Fleoge
Alms,	Ælmesse	Cheese,	Cyse	Gospel,	Godspell
Apple,	Æpel	Churl,	Georle	Ground,	Grund
Arm,	Earm	Clover,	Clæfro	Head,	Heafod
Bed,	Bedde	Day,	Dæg	Heart,	Heorte
Blood,	Blod	Door,	Dorn	Heaven,	Heofen
Book,	Boc	Earth,	Eorthe	Home,	Haem
Brook,	Broc	Evening,	Æfen	House,	Hus

## 2 Relations and Occupations;—

Alderman,	Ealdermen	Daughter,	Dohter	Knight,	Cynight.
Bishop,	Bisceop	Father,	Fæder	Lord,	Hiaford
Child,	Cild	King,	Cynling	Mother,	Moder

## 3 Names of Places;—

English	Saxon	English	Saxon
Bath,	Bathanceaster	Canterbury,	Cantwaraburh
Bristol,	Brigstow	Norfolk,	Northfolc

## 4 Verbs;—

Am,	Eom	Bless,	Blissian	Fill,	Fyllan
Ask,	Acsian	Buy,	Bvegan	Go,	Gan
Be,	Beon	Can,	Cunnan	Kiss,	Cyssan
Bear,	Bæran	Come,	Cuman	Learn,	Læran

## 5 Pronouns, —

English.	Saxon	English	Saxon	English	Saxon	English	Saxon
I,	Ich	She,	Heo	My,	Min	Her,	Hire
Thou,	Thu.	It,	Hit	Thy,	Thin	Ours,	Ure.
He,	He.	They,	Hi	His,	His.	Your,	Eower

## 6 Adjectives; —

English	Saxon	English	Saxon	English	Saxon
Blue,	Bleo	Dear,	Deor	Long,	Lang
Brown,	Brwn	Evil,	Ffel	Most,	Maest
Cold,	Ceald.	Good,	God	Strong,	Strang

## 7 Numerals; —

One,	An	Three,	Threo	Five,	Fif
Two,	Twa	Four,	Feower	Eight,	Eahta

## 8 Adverbs, Prepositions, Conjunctions; —

Above,	On bufan	At,	Æt.	No,	Na
Almost,	Ealmaest	Ever,	Æfer	Or,	Ofer
Also,	Ælswa	Neither,	Næfre	Through,	Thurh

274 The next principal source to which the English Language is indebted is the *Latin Language*. This, either directly or through the medium of the French, has supplied us with thousands of words expressive of the moral affections, intellectual functions, abstract relations, arts, sciences, and general Literature

275 *The Latin* — 1 Before the *Age of Elizabeth* many words were introduced from the Latin, through the medium of the French. These generally underwent some modification. First from the Latin into French, and then from the French into English. The following are the principal changes which Latin words underwent in their transition to French —

## 1 By APOCOPE, or cutting off from the end, as,

Latin	French	English	Latin	French	English
Abstrusus,	Abstrus,	Abstruse	Porcus,	pore,	pork
Accessus,	accès,	access.	Finire,	finir,	finish
Appellare,	appeler,	appeal.	Solum,	sol,	soil.
Arce,	arc,	arch	Sonus,	son,	sound
Bonitas,	bonté,	bounty	Remedium,	remède,	remedy

## 2 By SYCOPE, or cutting out from the middle, particularly when c, d, g, or t was preceded or followed by a vowel, as,

Latin	French	English	Latin	French	English.
Alligare,	allier,	ally	Fragilis,	frail,	frail
Cruclis,	cruel	cruel	Invidere,	envier,	envy
Duplicare,	doubler,	double	Magister,	maitre,	master
Integer,	entière,	entire	Periculum,	péril,	peril
Frigare,	frile,	fry	Securus,	êur,	sure

## 3 By PROTHESIS, or prefixing a letter or letters to the beginning, as,

Oleum,	huile,	oil	Schola,	école,	school
Ostrea,	huitre,	oyster	Status,	état,	estate

## 4 By PARAGOGÉ, or adding a letter or syllable, as,

Latin	French	English	Latin	French	English.
Actio,	action,	action	Pars,	partie,	part.
Mors,	mort	death.	Sol,	soleil,	sun

## 5 By METATHESIS, or the transposition of one or more letters, as,

Pingens,	poignant,	poignant.	Stagnum,	étang,	stagnant
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6 By the change of Vowels and Diphthongs, as,

Crux,	croix,	cross	Lex,	loi,	law
Dignitas,	dignité,	deign	Nux,	noix,	nut
Grannus,	grain,	grain	Populus,	peuple,	people
Hora,	heure,	hour	Vox,	voix,	voice

7 By the change of Consonants, as,

Aquila,	aigle,	eagle	Cantare,	chanter,	chant.
Carea,	cage,	cage	Gratia,	grace,	grace
Crypta,	grotte,	grot.	Jungere,	joindre,	join
Brevis,	brief,	brief	Granum,	graner,	glean
Carmen,	charme,	charm	Salvare,	sauver,	save

8 By EPENTHESIS, or the insertion of letters, as,

Campanus,	campagne,	campaign	Humilis,	humble,	humble
Genere,	genre,	gender	Montanus,	montagne,	mountain

276—2. Since the time of Elizabeth, Latin words have been derived *direct* from that language. In these instances, also, the Latin primitive frequently undergoes some alteration, either, 1, by *abridging* the Infinitive, as in *Concurrere*, *concur*; or 2, the Supine, as in *Actum*, *act*, or 3, by a *change of vowels*, as in *Scando*, *ascend*

Latin Root and Meaning

Ago, I do, *actum*, done  
*Estimo* I value  
*Anima*, breath, life  
*Annus*, a year  
*Aqua*, water  
*Ars* *artis*, skill  
*Caput*, *capitis*, the head  
*Caro*, *carnis*, flesh  
*Centrum*, a middle point  
*Civis*, a citizen  
*Cor*, *cordis*, the heart  
*Corpus*, *corporis*, a body  
*Cruz*, *crucis*, a cross  
*Cura*, care  
*Dens*, *dentis*, a tooth  
*Dies*, a day  
*Dignus*, worthy  
*Durus*, hard, lasting  
*Fortis*, brave, strong  
*Frons*, the forehead  
*Fructus*, fruit  
*Fundo*, *fusus*, to pour, melt

English Derivatives

*act*, *action*, *actor*, *actual*, *exact*  
*esteem*, *estimable*, *estimate*, *estimation*  
*animal*, *animalecule*, *animate*  
*annals*, *annuity*, *annual*, *biennial*  
*aquous*, *aquatic*, *aqueduct*, *terracqueous*  
*artist*, *artisan*, *artificial*, *artful*  
*capital*, *cape*, *captain*, *chapter*  
*carnal*, *carnival*, *incarnation*, *carnivorous*  
*centre*, *central*, *concentrate*  
*civic*, *civil*, *city*, *civility*, *civilize*  
*core*, *cordial*, *concord*, *courage*  
*corporeal*, *corporeal*, *corpse*  
*crucify*, *crucifix*, *crucade*  
*cure*, *curable*, *curate*, *curious*  
*dentist*, *dentistries*, *indent*  
*diary*, *diurnal*, *dial*, *dialling*  
*dignity*, *dignify*, *indignant*  
*during*, *durable*, *endure*  
*fortitude*, *fortify*, *force*, *fortress*  
*afraid*, *confront*, *frontal*, *frontisplece*  
*fructify*, *fructuous*, *frutige*, *fruition*  
*confuse*, *dissuade*, *effusion*

L. 46. b.—277—3 In many instances, these Latin Derivatives have *displaced* the corresponding Saxon words, as in the following instances —

Latin Deriv.	Saxon	Latin Deriv.	Saxon
Authority,	Anweald	Lunatic,	Month sick
Circumference,	Amdegang,	Medicine,	Leach craft
Disciple,	Learning-craft	Marriage,	Gylfa.
Farmer,	Earth-ling	Scribe,	Bocere
Judge,	Doomsman	Sepulchre,	Dyrgen

278—4. In other instances, there are *two sets of Derivative* words, expressive of the *same thing*, or nearly so, the one of Saxon, the other of Latin origin; thus —



Saxon	Latin	Saxon	Latin
Anger	Ire	Feather,	Plume
Building,	Edifice	Freedom,	Liberty
Boldness,	Audacity	Foresight,	Prudence
Podily	Corporeal	Fatherly,	Paternal
Brotherly,	Fraternal	Fleshy,	Carnal
Fewness,	Paucity	Hearty,	Cordial
Fearful,	Timid	Handbook,	Manual
Feeling,	Sentiment	Kindness,	Benignity

270—5 English *Nouns*, again, are frequently of Saxon origin, while the corresponding *Adjectives* are derived from the Latin, thus —

Saxon Noun	Latin Adjective	From
Being,	Essential,	<i>Esse</i>
Blood,	Sanguine,	<i>Sanguis</i>
Country	Rural, Rustic	<i>Rus</i>
Cow,	Vaccine	<i>laeca</i>
Degree,	Gradual,	<i>Gradus</i>
Dog,	Canine	<i>Canis</i>
Fye,	Ocular	<i>Oculus</i>
Hearing,	Audible	<i>Audio</i>
Horse,	Domestic,	<i>Domus</i>
Mind,	Mental	<i>Mens</i>
Root,	Radical,	<i>Radix</i>
Storm,	Tempestuous,	<i>Tempestas</i>
Thing,	Real,	<i>Res</i>
Tooth,	Dental	<i>Dens</i>

280—6 a Other Nouns of Saxon origin have two sets of *Adjectives*, one derived from the noun itself, the other from the Latin, thus —

1 Saxon Noun	2 Saxon Adjective	3 Latin Adjective	4 From
Blood,	Bloody,	Sanguine,	<i>Sanguis</i>
Boy	Boyish,	Puerile,	<i>Puer</i>
Brother,	Brotherly,	Fraternal,	<i>Frater</i>
Body,	Bodily,	Corporeal,	<i>Corpus</i>
Burden,	Burdensome,	Onerous,	<i>Onus</i>
Day	Daily,	Diurnal	<i>Dies</i>
Father,	Fatherly	Paternal	<i>Pater</i>
Fear	Fearful,	Timorous,	<i>Timor</i>
Friend,	Friendly,	Amicable,	<i>Amicus</i>
Heart,	Heartly	Cordial,	<i>Cori</i>
Help,	Helpful,	Auxiliary,	<i>Auxilium</i>
Life	Lively	Vital,	<i>Vita</i>
King,	Kingly	Regal,	<i>Reg</i>
Mother,	Motherly,	Maternal,	<i>Mater</i>
Night,	Nightly	Nocturnal,	<i>Nox</i>
Woman,	Womanly,	Feminine,	<i>Femina</i>

b The Latin also supplies the English with numerous *Prefixes* or particles which are employed to vary the sense of the words to which they are prefixed, thus, *im*, not, in *im*-mortal.  
See *Prefixes*, 286

281 The *Greek Language*, which possesses great power in forming Compounds, has also furnished the English not only with many *Prefixes*, but with numerous appropriate and significant Terms in mathematics, medicine, botany, chemistry, and

the Arts and Sciences in general A few Greek Derivatives are subjoined —

<i>Aēr</i> (αἴρ) the air	<i>aēr</i> ial, <i>aēr</i> olite, <i>aēr</i> onaut, <i>aēr</i> iform
<i>Angēlos</i> (αγγελος) a messenger	angel, arch angel, evangelize
<i>Anthrōpos</i> (ἄνθρωπος) a man	anthropology, misanthropu
<i>Biblos</i> (βιβλος) a book	Bible, bibliography, biblioplist.
<i>Chronos</i> (χρονος) time	chronio, chronicle, chronology
<i>Dēmos</i> (δῆμος) the people	demagogue, democracy, epidemic
<i>Gē</i> (γῆ) the earth	geography, geology, geometry, geodesy
<i>Gramma</i> (γραμμα) a letter	grammar, anagram, diagram
<i>Graphō</i> (γραφω) I write	graphical, autograph, biography
<i>Hieros</i> (ἱερος) sacred.	hierarchy, hieroglyphic
<i>Hudōr</i> (ὕδωρ) water	hydrometer, hydraulics, hydrogen
<i>Isos</i> (ισος) equal	isocèles, isochrōnous, isothermal
<i>Kosmōs</i> (κοσμος) order, the world	cosmetic, cosmogōny
<i>Krātos</i> (κρατος) power, government	aristocracy, democracy, theocracy
<i>Logos</i> (λογος) a word	logic, apology, analogy, chronology, dialogue
<i>Martur</i> (μαρτυρ) a witness	martyr, martyrdom, martyrology
<i>Meiron</i> (μετροι) a measure	chronom'eter, barom'eter, diametei
<i>Monos</i> (μονος) one, alone	monarch, monastic, monopoly
<i>Nōmōs</i> (νομος) a law	astronomy, Deuteronomy, economy
<i>Ode</i> (ωδη) an ode	epode, melody parody prosody, psalmody
<i>Onōma</i> (ονομα) a name	anonymous, metonymy, synonym
<i>Orgānon</i> (οργανον) an instrument	organ, organize, inorganic
<i>Orthos</i> (ορθος) right, exact	orthodox, orthoepy, orthography
<i>Pas</i> , <i>panlos</i> (-ας, παντος) all	panacea, pandect, panoply, pantheist
<i>Pathos</i> (-αθος) feeling	apathy, pathetic, pathology, sympathy
<i>Pētrā</i> (πετρα) a rock	Peter, petrify, petrification, petroleum
<i>Philos</i> (φίλος) a lover	philosophy, philanthropy, philology
<i>Phōnē</i> (φωνη) a sound	phonics, euphony, symphony, phonetic
<i>Polis</i> (πολις) a city	policy, police, impolitic, metropolis, polish
<i>Polūs</i> (πολυς) many	polygon, polyglot, polytheism

282 In addition to Latin and Greek, the English Language has borrowed numerous single Terms and Phrases from the following —

*a* MODERN FRENCH has supplied many words used in Military affairs, as, *aide-de-camp*, *bayonet*, *biouac*, —in Dress, as, *vest*, *blonde*, —in Manners, &c, as, *etiquette*, *naveté*, *foible*, *éclat*, *ennui*, *souéc*

*b* THE ITALIAN has supplied several terms relating to Music, Sculpture, and Painting, as, *piano*, *adagio*, *tenor*, *mezzotinto*, *fresco*, *cameo*, *virtuoso*, *profile*, *studio*, &c

*c* MODERN GERMAN, FLEMISH, and DUTCH have supplied several manufacturing, mercantile, and naval Terms, such as, *Cambric*, *canias*, *cable*, *fluke*, *keel*, *sloop*, *yacht*, &c

*d* THE SPANISH and PORTUGUESE have furnished a few, as, *Admiral*, *alcoic*, *barilla*, *cigar*, *junto*, *castanet*, *lagoon*, *albino*, *alligator*, *calabash*, *carigo*, *embaigo*, &c

*e* AMERICA has supplied several terms, as, *Cannibal*, *potato*, *tobacco*, *tomahawk*, *wigwam*, &c

*f* ASIA, in consequence of our extensive dependencies there, has also supplied several, as, *Alcohol*, *Koran*, *coffec*, *calico*, *rhubarb*, *bamboo*, *rajah*, *junk*, &c.

*g* Places frequently supply terms, as, *Sherry* from *Xerez*; *port* from *Oporto*. The same may be said of *Persons*; as, *Voltaism* from *Volta*, *daguerreotype* from the discoverer, *Daguerre*.

*h* NEW TERMS are occasionally introduced as necessity may suggest.—The total vocabulary of English words may amount to 80,000, or 100,000.

### 3 PREFIXES AND AFFIXES

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47 —283 PREFIXES AND AFFIXES —One chief means of forming English words from one another is by attaching to the root, or essential part of the word, certain *prefixes* and *affixes*.

284. *a* A *Prefix* is a particle placed *before* a root to vary its sense, as, *im* in the word *immortal*, *over* in *overcome*.

*b* An *Affix*, or *termination*, is a particle *added* to the root to vary its signification, as, *ish* and *ful* in *whitish*, *joyful*.

*c* *Prefixes* are generally prepositions, and are of great diversity of origin.

285 *a* *Saxon Prefixes* —The prefixes, which are of a purely English or Saxon origin, are, *a*, *be*, *for*, *fore*, *mid*, *mis*, *over*, *out*, *un*, *under*, *up*, *with*. These prefixes are usually called *inseparable prepositions*, from their never being used single or uncompounded.

*b* *A* signifies *on* or *in*, as, *ashore*, that is, *on shore*.

*Be* signifies *about*, as, *bestir*, that is, *stir about*, —also *for* or *before*, as, *bespeak*, that is, *to speak for* or *before*. It has also several other meanings.

*For* denies, as, *bid forbidd*.

*Fore* signifies *before*, as, *see, foresee*.

*Mid* signifies *middle*, as, *mid-day*.

*Mis* signifies *defect* or *error*, as, *take, mistake*.

*Over* denotes *superiority* or *excess*, as, *come, overcome, done, overdone*.

*Out* signifies *excess* or *superiority*, as, *run, outrun*.

*Un* before an adjective, signifies *not*, as, *worthy, unworthy*, before a verb it signifies the undoing of the act expressed by the verb, as, *tie, untie*.

*Under* signifies *beneath*; as, *underline*.

*Up* denotes *motion upward*, as, *start, upstart*, —and also, *subversion*, as, *set, reverse*.

*With* signifies *against*, *from*, as, *stand, withstand, draw, withdraw*.

286 *Latin Prefixes.*—The following *Prefixes* are derived from the Latin, and have the annexed signification —

*A, ab, or abs,* signifies *from or away*, as, *abstract*, to draw away

*Ad* signifies *to, at* as, *adjoin* to join to, (*Ad* assumes different forms according to the first letter of the root to which it is prefixed, as, *ascend*, *accede*, *affect*, *aggrieve*, &c.)

*Ambi*, from *ambo*, both, signifies *double*, as, *ambiguous*.

*Ante* signifies *before*, thus, *antedate*, to date before

*Bene* signifies *good, well*, as, *benevolent*, well disposed

*Bi* or *bis* means *two or twice*, as, *bisect*, to cut into two parts.

*Circum* signifies *round, about*, as, *circumnavigate*, to sail round

*Cis* signifies *on this side*, as, *cis alpine*, on this side the Alps

*Con, com, co, or col,* signifies *together*, as, *convoke*, to call together — *Co* is used before a vowel, as, *co-equal*, *con* before a consonant, as, *contemporary*

*Contra* and *contro* signify *against*, as, *contradict*, to speak against, (*contra* is sometimes changed into *counter*, as, *counter-net*)

*De* signifies *of, from, or down*, as, *dethrone*, to drive from the throne

*Di* or *dis, dif,* signifies *asunder*, as, *distract*, to draw asunder It also signifies *negation or undoing*, as, *disobey*, not to obey

*E, ex,* signify *out of*, as, *elect*, to choose out of

*Equi* signifies *equal*, as, *equidistant*, at an equal distance

*Extra* signifies *out of, beyond*, as, *extraordinary*, beyond the ordinary course

*In, im, il, ir,* before an adjective, serves as a negative, as, *inactive*, *immortal*, not mortal, *illegal*, not legal, — before a verb, *in* signifies *in or into*, as, *include*, to close in

*Inter* signifies *between*, as, *intervene*, to come between

*Intro* signifies *to, within*, as, *introduce*, to lead in

*Juxta* signifies *nigh to*, as, *juxtaposition*, placed near to

*Mal* or *mate* (from *malus*, bad) signifies *ill or bad*, as, *malcontent*, discontented

*Manu* (from *manus*, a hand) signifies *with or by the hand*, as, *manuscript*, any thing written by the hand

*Mult* signifies *many*, as, *multiform*, having many forms

*Non, not*, as, *non resident*

*Ob* signifies *opposition*, as, *obstacle*, something standing in opposition, (*ob* has the various forms of *oc, of, op*, as, *occur*, &c.)

*Omni* signifies *all*, as, *omnipotent*, all powerful

*Per* signifies *through or thoroughly*, as, *perfect*, that is, thoroughly done

*Post* signifies *after*, as, *postscript*, after the writing

*Prae* or *pre* signifies *before*, as, *prevent*, to go before, hence, to stop

*Pro* signifies *forth or forwards*, as, *promote*, to move forwards.

*Praeter* or *preter* signifies *past or beyond*, as, *preternatural*, beyond the course of nature

*Re* signifies *again or back*, as, *regain*, to gain back

*Retro* signifies *backwards*, as, *retrograde*, going backwards

*Se* signifies *apart or without*, as, *secrete*, to hide, to put aside

*Sine* signifies *without*, as, *insecure*, without care or labour

*Subter* signifies *under*, as, *subterraneous*, under the earth

*Sub, suc, sur, sug, sup,* — under, as, *subscribe*, to write under.

*Super* signifies *above* or *over*, as, *supercribe*, to write above or over

*Trans* signifies *over*, *from one place to another*, as, *transport*, to carry over.

*Ultra*,—*beyond*, as *ultramontane*, beyond the mountains,—*extreme*

The inseparable prepositions are sometimes improperly used, thus, *δι-τῆς*, sometimes used for *annual*, *unloose* for *loose*, &c

**287. Greek Prefixes**—The following are the *Prefixes* of Greek origin, with their import —

*A* or *an* (α, αἰ) signifies *privation* or *without*, as, *anonymous*, without a name.

*Amphi* (ἀμφί) signifies *both* or *the two*, as, *amphibious*, that is, having two lives, or capable of living both on land and in water

*Ana* (ἀνά) signifies *through* or *up*, as, *anatomy*, a cutting through or up

*Ani* (ἀντί) signifies *against*, as, *antichristian*, against Christianity, (*Anti* is sometimes contracted into *ant*, as, *antarctic*, opposite the arctic.)

*Apo* (ἀπό) signifies *from*, as, *apogee*, from the earth, (*Apo* is sometimes contracted into *ap*, as, *aphellion*, away from the sun)

*Arc* (ἀρχος), *first*, *chief*, as, *arch angel*, an angel of the first order

*Auto* (αὐτός), *self*, as, *autograph*, one's own handwriting

*Cata* (κατά), *down*, as, *catalogue*, a list

*Dia* (διά) signifies *through*, as, *diameter*, a measure through

*Epi* (ἐπί) signifies *upon*, as, *epidemic*, upon the people

*En* (ἐν), *in*, *on*, as, *encomium*

*Eu* (εὐ), *well*, as, *euphony*, an agreeable sound

*Hemi* (ἡμι), *half*, as, *hemisphere*, half a sphere

*Hetero* (ἕτερος), *different*, as, *heterodox*

*Hyper* (ὑπερ) signifies *over*, *above*, as, *hypercritical*, over or too critical

*Hypo* (ὑπο) signifies *under*, implying *concealment*, as, *hypocrite*, a person concealing his real character

*Meta* (μετά) signifies *change*, *transmutation*, as, *metamorphosis*, a change of shape

*Mono* (μόνος) signifies *single*, as, *monosyllable*, one syllable

*Para* (παρά) signifies *beyond*, *on one side*, as, *paradox*, an opinion beyond or contrary to the general opinion.

*Peri* (περί) signifies *about*, as, *periphrasis*, a speech in a roundabout way, a circumlocution

*Poly* (πολύς) signifies *many*, as, *polysyllable*, a word of many syllables

*Syn* (σύν) signifies *with*, *together*, as, *synod*, meeting together (*Syn* has also the forms *sy*, *syl*, *sym*, as, *system*, *sylogism*, *sympathy*)

**L. 28.—288 Affixes**—The following *Affixes* are those which most frequently occur —

1 Those which denote the *agent* or *doer* of a thing are,

<i>In</i> , as in	Guardian	<i>Fr</i> , male doer,	Baker
<i>in'</i> ,	Assistant	<i>Fss</i> , female doer,	Governess
<i>Ar</i> ,	Beggar	<i>Is</i> , as in	Conformist
<i>ist</i> ,	Doer	<i>Ire</i> ,	Operative
<i>ary</i> ,	Adversary	<i>Or</i> ,	Inspector.
<i>ier</i> ,	Charioter	<i>Sci</i> ,	Punster, spinster
<i>Ent</i> ,	Adherent		

2 Those denoting the *person acted upon* are,

<i>Ale</i> , as in	Potentate	<i>Ite</i> , as in	Favourite
<i>ile</i> ,	Assigee		

3 The following denote *being* or *state of being* —

<i>Acy</i> , as in	<i>Piracy</i>	<i>Monu</i> , as in	<i>Acrimony</i>
<i>Age</i> ,	<i>Bondage</i>	<i>Ness</i> ,	<i>Acuteness</i>
<i>At-ice</i> or <i>ancy</i> ,	<i>Repentance, Fragrancy</i>	<i>Ry</i> ,	<i>Rivalry</i>
<i>Ence</i> or <i>ency</i> ,	<i>Adherence, Emergencu</i>	<i>Ship</i> ,	<i>Friendship</i>
<i>Hood</i> ,	<i>Boyhood</i>	<i>Th</i> ,	<i>Depth</i>
<i>Ion</i> ,	<i>Exhaustion</i>	<i>Tude</i> ,	<i>Aptitude</i>
<i>Ism</i> ,	<i>Despotism</i>	<i>Ty</i> or <i>ity</i> ,	<i>Loyalty, Durability</i>
<i>Ment</i> ,	<i>Achievement</i>	<i>Ure</i> ,	<i>Disclosure</i>

4 *Dom* and *ic* denote *jurisdiction* or *office*, as, in *Kingdom, Bishopric, Earldom*

5 *Cle*, *lin*, *let*, *ling*, and *ock*, are diminutive terminations, as, in *Corpusele, Lambkin, Streamlet, Duckling, Hullock*

6 *Ac*, *al*, *an*, *ar*, *aru*, *en*, *ic*, *ical*, *id*, *ile*, *ine*, and *ory*, denote *of* or *pertaining to* as, in *Elegiac, Autumnal, Republican, Consular, Momentary, Wooden, Angelic, Canonical, Frigid, Infantile, Adamantine, Expiatory*

7 *Ate*, *ful*, *ose*, *ous*, *some*, *y*, denote *full of* or *abundance*, as, in *Affectionate, Hopeful, Globose, Hazardous, Gladstone, Pithy*

8 *Ish*, *like*, *ly*, signify *likeness* or *manner*, as, in *Childish, Saintlike, Maidenly*

9 *Ice*, *able*, and *ible*, denote *capacity*, as, in *Communicative, Profitable, Contemptible*

10 *Less* denotes *privation*, *ish*, added to *Adjectives*, denotes a *small degree* of anything, as, in *Artless, Blackish*

11 *Ate*, *en*, *fy*, *ise*, *ish*, *ize*, denote *to make*, as, in *Alienate, Brighten, Justify, Epitomise, Finish, Methodize*

12 *Lu* denotes *like*, as, in *Kindly* *Ward* signifies *in the direction of*, as, in *Homeward*

## 289 COMPOSITION OF MODERN ENGLISH WORDS — English words are derived from each other in a variety of ways —

1 Sometimes the *noun* forms the *root*, from which are derived *Adjectives* and *Verbs*, thus,

<i>Noun</i>	<i>Derivative Adjective</i>	<i>Verb</i>
Courage,	Courageous,	Encourage
Hand,	Handy,	Handle
Traitor,	Traitorous,	Betray
Society,	Social,	Associate

2 Sometimes the *Verb* is the root, and supplies *nouns* and *adjectives*, thus,

<i>Verb</i>	<i>Derivative Noun</i>	<i>Adjective</i>
Expend,	Expense,	Expensive
Compare,	Comparison,	Comparative
Excel,	Excellence,	Excellent
Agree,	Agreement,	Agreeable

3 Sometimes from *Verbs* are derived the names of the *agent* or *doer* and of the *thing*, thus,

<i>Verb</i>	<i>Person or Agent</i>	<i>Thing</i>
Think,	Thinker,	Thought
Grow,	Grower,	Growth
Speak,	Speaker,	Speech
Strike,	Striker,	Stroke

4 Sometimes from *Past Participles* are formed *nouns*, thus,

<i>Past Participle</i>	<i>Noun</i>	<i>Past Participle</i>	<i>Noun</i>
Joined,	Joint.	Deserved,	Desert
Flowed,	Flood	Weighed,	Weight

5 Sometimes the old *Third Person Singular* is contracted in the formation of certain nouns, thus,

Past Participle	Noun	Past Participle	Noun
Breatheth,	Breath	Healeth,	Health
Girdeth,	Girth.	Stealeth,	Stealth.

6 From *Adjectives* are sometimes formed *nouns* and *verbs*, either by *affixes* or *prefixes*, thus,

Adjective	Derivative Noun	Verb
Sweet,	Sweetness,	Sweeten
Quick,	Quickness,	Quicken
Sure,	Surely,	Ensure

7 a Some nouns are formed from adjectives by contraction, thus,

*Length*, from long, *breadth*, from broad, *slowness*, from slow

b Others are formed from the union of two nouns, as, *Moon light*, *Corn field*, *Silver smith*.

8 The *different parts of speech* are formed from each other either by *prefixes* or *affixes*, as will be seen from the following examples —

- { *Please* — *Please*, *displease* — *verbs*
- { *Pleasing*, *pleasant*, *pleasurable*, *unpleasing*, *unpleasant*, *displeasing* — *adjectives*
- { *Pleasure*, *displeasure* — *subst of the feeling*
- { *Pleasantry*, *pleasantness* — *subst of the thing felt*
- { *Pleasantly*, *unpleasantly* — *adverbs*
- { *Fit* — *Fit*, *best*, *misfit*, *refit*, *unfit* — *verbs*
- { *Fitness*, *sitter* *outfit*, *unfitness* — *nouns*
- { *Fitting*, *unfitting* *besitting* — *adjectives*
- { *Fitly*, *unfitly*, *besittingly* — *adverbs*

9 Words derived from each other, however different they may be as to the class to which they belong, are always, more or less, allied in signification, thus, *please*, the verb, *pleasure*, *pleasurableness*, the nouns, *pleasant*, *pleasurable*, the adjectives, and *pleasantly*, *pleasurably*, the adverbs, though different in their application, and modified in their meaning by the changes which they undergo, yet are all expressive of the same leading idea

200 *Rule for the Pronunciation of Compounds* — It must be observed that the *long sounds* in *simple words* generally become *short* in the *Compounds*, thus, *Vine*, *vineyard*, *clean*, *cleanly*, *dear*, *dearth*, *chaste*, *chastity*, *fore*, *forehead*, *holy*, *holiday*, *please*, *pleasant*

#### 4 PRIMARY SIGNIFICATION OF WORDS

##### LESSONS 49. a. & b. — Exercises 49. a. & b. — Page 41

291 a *On the Affinity of Words* — The leading Principles which determine the *Affinity of Words* in respect of origin, are *identity of letters* (or letters of the same organ) and *identity of signification*, that is a signification obviously deducible from the same sense. Letters of the same organ are letters or articulations formed by the same parts of the mouth, thus *b, m, and p* are formed by the lips alone, *t and r* are formed by the lips with the assistance of the upper teeth. Letters of the same organ are *communal*, that is, they are, in derivation, frequently *interchanged*, the one for the other — *Hebber*

b "When two or more languages employ the same words to express the most familiar objects and the most simple ideas, when they possess the same numerals, the same pronouns, and the same system of grammatical inflexion, these languages were originally one and the same, or derived from a common parent"  
—Dr W Smith, in *Marsh's Lect*

292 All words were at first used only in *one sense*, yet, from various causes, they are now frequently employed in very different acceptations. Though a word can have only *one primary*, it may have several *secondary* meanings. The Primary meaning of a word, when discovered, furnishes a *key* by which the remotest of its Secondary meanings can be explained.

Thus, *Heat* and *Hale*, though at present very differently applied, are radically the same word, being derived from the Saxon root, *halian*. *Pity* and *Piety* are both derived from *pietas*, *Property* and *Propriety* from *proprius*, special, *Patron* and *Pattern* from *pater*.

293 Many words retain their Primary or original sense, along with a Secondary meaning, thus

Word	Primary Meaning	Secondary Meaning
<i>Graft</i>	trade in which one is skilled	artifice
<i>Charity</i>	love, affection	almsgiving
<i>Indorse</i>	to write or place on the back of	give currency to
<i>Impertinent</i>	not pertaining to the subject	rude.
<i>Nervous</i>	strong, vigorous	weak, easily agitated
<i>Offend</i>	to cause to err	to displease, injure
<i>Prevent</i>	to go before	to stop, hinder
<i>Reveal</i>	to draw back the veil	to disclose something

294 Other words, on the contrary, have lost their primary, and retain merely a *Secondary* meaning, —thus.

Word	Present Meaning	Original Meaning
<i>Absurd</i>	foolish, inconsistent	one deaf, not attending
<i>Anlic</i>	odd, ridiculous	<i>Antiquus</i> , old, ancient
<i>Boor</i>	a rude fellow	a farmer
<i>Clown</i>	a vulgar person	<i>Colonus</i> , a colonist, settler
<i>Cunning</i>	crafty, artful.	<i>Cunnan</i> , knowing, well instructed
<i>Grenadier</i>	a tall soldier	one employed in throwing <i>grenades</i>
<i>Humility</i>	lowly minded ..	meanness of spirit.
<i>Idiot</i>	weak of intellect	one not in office, a private person
<i>Knave</i>	a scoundrel, a cheat	a lad or attendant
<i>Lewd</i>	wicked, dissolute	Lay, not clerical
<i>Miscreant</i>	a vile wretch	a misbeliever
<i>Pagan</i>	a worshipper of false gods	<i>Pagani</i> , dwellers in villages
<i>Religious</i>	one devoted to religion	one bound by monastic vows, a monk.
<i>Silly</i>	foolish, weak of intellect	innocent
<i>Tinsel</i>	specious, nothing worth	<i>Ethncelle</i> , anything that sparkles

295 Words pass from Original to Secondary applications according to the following Rules —

1 Words primarily denoting either *Matter*, or some Action, are applied to *Mental* or *Moral* Qualities, —thus

*Callous*, unfeeling, from *Callus*, hardened by being long trodden  
*Conflict*, mental or moral struggle, from a striving together of foes in battle.  
*Delirium*, an alienation of mind, from a person's deviating, *de*, from, *lira*, a straight furrow.  
*Havoc*, waste, devastation, from *hafoc*, a hawk, a rapacious bird  
*Humour*, state of mind, from *Humtre*, to be moist, damp



*Ravenous*, greedy, from *Raven*, a greedy bird  
*Sanguine*, ardent, from *Sanguis*, blood  
*Sincere*, honest, pure, from *sine cera*, without wax, thus, pure, unalloyed honey

2 Words are transferred from one object to another which has some resemblance to the former, thus

*Albion*, from *albus*, white, applied to England, from the white cliffs on the coasts

*Dandelion*, dent-dollon, from its supposed resemblance to the tooth of the lion

*Florida*, one of the United States, so called from the flowers found there.

*Granite*, a stone spotted as if with grains, from *granum*

*Indentation*, from *in, dens*, a tooth a jutting out like teeth

*Meander*, to turn or wind, from *Meander*, a river in Phrygia

*Pike*, a voracious fish, so named from the sharpness of its snout

*Serra*, from *Serra*, a saw, applied to the mountain ridges of Spain

3 *Generic Words* sometimes become *Specific*, and *Specific* words sometimes *Individual*, thus

*Bible*, formerly applied to any book, is now restricted to the Sacred Scriptures  
*Deist*, formerly meant one who believed in God, now is applied to one who does not believe in revelation

b Under this class may be included *Proper Names* which are formed from the following —

1 *Towns and Localities*,—Kingston, Bridges, Hill, Mountain Park, &c.

2 *Occupations*—Smith (the smelter), Jenner (the joiner), Mason, Miller, &c.

3 *Field sports*—Fisher, Hunter, Hawker, Falconer, &c.

4 *Offices and Dignities*—King, Prince, Earl, Lord, Yeoman, &c.

5 *The Church*—Bishop, Parsons, Priest, Clerk, &c.

6 *The State*—Chancellor, Mayor, Reeves, Franklin

7 *Personal and Mental Qualities*—Black Strong, Armstrong, Swift, Meek

8 *Natural Objects*—Buck, Hart, Lamb, Bullock, Heron, &c.

9 *Weather*—Frost, Snow, Storm, Gale, Tempest

10 *Particularities*—Crookshanks, Longshanks, Gosling Blood

11 *From Christian Names*—Adamson, Thomson, Harrison Christian names are significant, thus, *Alfred*, all peace

4 *Specific Words*, on the other hand, sometimes become *General*, thus

Word	Present Meaning, General	Original Specific Meaning
<i>Bacchanalian</i>	revelling, intemperate	from Bacchus, the god of wine
<i>Capricious</i>	fickle	from <i>Caper</i> , a goat, leaping, &c
<i>Damask</i>	stuff with raised figures	from <i>Damascus</i> , where it was originally made
<i>Epicure</i>	an indulger in luxuries	from <i>Epicurus</i> , who taught pleasure to be the chief good
<i>Frank</i>	free, candid	from the <i>Franks</i> , a German tribe who conquered France
<i>Grotesque</i>	irregular in form	from the figures found in <i>grottoes</i>
<i>Herculean</i>	of gigantic strength	from <i>Hercules</i> , a Grecian hero, celebrated for his strength and labours
<i>Laconic</i>	brief, concise	from <i>Laconia</i> , the country of the Spartans, a silence-loving race

5 Words owe their Secondary Sense to purely *Accidental* Associations, thus

*Candidate* a seeker of an office, from *Candidus*, white, the colour of the tunics worn by Romans seeking the suffrages of the people

*Copy* transcript, pattern, from *copia*, abundance, then facility

*Gazette*, a newspaper, from *gazetta*, a piece of coin, the price of the news

*Rivals*, opponents from *Rivantes*, dwellers on the opposite banks of the same river

*Tuesday*, translation by thowry, from St. Audrey's day, when all kinds of frippery and trifles were sold

296 *a* Many Derivatives have undergone a change in the *Spelling*, thus

Modern Spelling	Original	Modern Spelling	Original
Alligator	El-la-garto	Kickshaw	Quelque choses
Camlet	Camelot	Landscape	Landskip
Curfew	Couvre-fen	Market	Mercat.
Compatible	Competible	Nostril	Nose thrill
Coffee, tea	Caffè, tè	Only	One-ly
Daffodil	D'asphodèle	Palsy	Paralysy
Daisy	Day s eye	Sheriff	Shire-reeve
Kerchief	Couvre chef	Vinegar	Vin aigre

*b.* Others have changed their *Accents*, thus

Acad'emy from Acadēmia	Thēatre from Thēā'tre
Nā'ture from Natūra	Ven'ison from Vena'ison

297 Sometimes there are two words spelled and pronounced the same, but of different origin. These are called *Homonyms*, from (ὁμωνυμοί, *homōnumos*) the same name, thus

- 1 *Host*, an army, from *Hostis*, an enemy  
*Hōst*, the Romish sacrifice of the mass, from *hostia*, a victim
- 2 *League*, a treaty, from *ligāre*, to bind  
*League*, a measure of distance
- 3 *Riddle*, a sieve, from *reticūlum*, a little net  
*Riddle*, an enigma, from Saxon *rae delfs*

## PART III.—SYNTAX.

## LESSON 50. a.—Exercise 50. a.—Page 47

298 *Syntax* explains the *Agreement, Government, Connection,* and proper *Arrangement* of words in a sentence

299 a A *Sentence* is a collection of words so arranged as to express one *Complete Thought* or *Proposition*

b Every Sentence consists of two parts,—the *Subject* and the *Predicate*. The *Subject* is the thing of which we are speaking, and is always the *Nominative Case*, or equivalent to a *Nominative Case*—The *Predicate* is that which we say or affirm respecting the *Subject*, and is expressed by the *Verb*,—thus, in the clauses, “John runs,” “The boy is industrious,” *John* and *boy* are the *Subjects*—*runs* and *is industrious* are the *Predicates*

c When the *Verb* affirming or denying is *transitive*, it is necessary to employ a noun or pronoun to denote the *object affected*, and thus, to complete the sentence, as, “Industry (*Subject*) procures (*Predicate*) competence” (*the Object*). The *Subject, Predicate, and Object* combined, form a sentence

d When some tense of the verb *To Be* is used, it forms in Grammar, a part of the *Predicate* and can be used—1 With an *Adjective*, as, “The earth is glorious”—2 With a *Noun* in the *Nominative*, as, “Charles was the King”—3 With a *Phrase* or *Adverb* as ‘He is of opinion’ “He was there”—In the sentence, “Great is the Lord”—*Lord* is the *Subject, is great*, the *Predicate*—*Adjuncts* are words employed to explain or modify the meaning either of *Subject* or *Object*.

e In *Logic* a sentence consists of three parts,—1 The *Subject*, which includes the *Nominative* and all its *Adjuncts*—2 The *Copula*, which is some tense of the verb *to be* either in present, past or future time—3 The *Predicate*, which comprises the whole assertion both the verb object, and adjuncts. From this statement we see, that the terms *Subject* and *Predicate* are more restricted in Grammar than in *Logic*, the *Subject* in Grammar being simply the *Nominative Case*, and the *Predicate* the verb. As the verb, however, when transitive, requires the object to be stated to complete the sense, the verb and object are, in ordinary language regarded as forming the *Grammatical Predicate*—The extension of meaning in a *Logical Subject* over a *Grammatical one*, will, in some cases occasion a great difference in the sense. Thus, in the phrase, “A man of piety fears to sin” the *Grammatical Subject* is “*Man*,” but, it cannot be said, that “a man fears to sin,” it is only a particular kind of man, namely, “the man of piety” and the clause thus completed denotes the *Logical Subject*.

f The following Table exhibits the various parts of a Sentence, both *Grammatically* and *Logically*,—

	1 Subject	2 Adjunct	3 Predicate	4 Direct Object	5. Indir Object
1 Grammatical	The Commerce	of Britain	employs	many persons	{ in manu- facture to the treasury against Phillip. for eloquence in Grammar
	The Interest	of 6 months	is due	" "	
	Demosthenes	the Athenian	incited	{ his coun- trymen }	
	Cicero	the Roman	was eminent		
	The master	{ of the in- stitution }	instructed	him	

	Subject	Cop	Predicate
2 Logic	The Commerce of Britain	is	the employment of many people
	The Interest of Six Months	is	due to the treasury
	Demosthenes the Athenian	was	the inciter of his countrymen
	Cicero the Roman	was	remarkable for eloquence
	The master of the Institution	was	his instructor in Grammar

300 *a* An *Idiom* is the general or regular syntactical structure of words in a sentence, either with regard to their inflection, agreement, government, or arrangement; thus, in English, the *Adjective* generally precedes its noun, and the *Nominative* its verb, but, in some other languages a different order prevails

*b* An *Idiomism* is some peculiar usage of certain words, or combinations of words, which forms an exception to the general rule, thus, in conversation, we use *you* instead of *thou*, when speaking to a single person.—*c* *Idiomatic* is a term applied to that mode which is conformable to the regular and established order of construction.

301 *a*. A *Phrase* is part of a sentence, consisting of two or more words, so connected as to imply a certain relation, but without affirming anything

*b* Phrases are frequently employed instead of single words —thus,—1 For a *Noun*, we may use the *Infinitive*, as, Study—"to study" 2 For an *Adjective*, we can use a *Prepositional Phrase*, thus, for "A wise man," we may say, "A man of wisdom" 3 Also, instead of an *Adverb*, we may use a *Prepositional Phrase*, thus, for "He acted cautiously," we can say, "He acted with caution"

302 Sentences are of three kinds —1. Simple,—2 Complex,—3 Compound

## 1. SIMPLE SENTENCES —*a* The Subject

### LESSON 50. *b*.—Exercise 50. *b*.—Page 47

303 *a*. A *Simple Sentence* contains only one Subject and one finite Verb, as, "Hope sustains the mind"

*b* A *Simple Sentence* is said to be *affirmative* when it asserts or affirms some thing, as, "I admire Paley's Works"—*Negative*, when the adverb *not* is used, as, "He did not write the letter"—*Imperative*, when it expresses a command or exhortation, as, "Study your lessons"—*Interrogative*, when it asks a question, as, "Has he written the letter?"

304 Subjects may be either *Simple* or *Enlarged*—A *Simple Subject* consists either of a single word or of a phrase, with or without the article—An *Enlarged Subject* is one to which certain attributes are added to extend or modify its signification

305. The *Simple Subject*, which is always in the *Nominative*

Case, and answers the question *who?* or *what?* may consist of the following —

- 1 A *Noun* or *Pronoun*, as, "The man has arrived."
- 2 An *Adjective* with the article, used as a noun, as, "The industrious deserve encouragement."
- 3 An *Infinitive Mood*, as, "To forgive is enjoined."
- 4 *Part of a Sentence*, as, "Exercising patience is advantageous." "His not being prepared caused the delay." "From Leeds to York is 22 miles." "Between fifteen and twenty years of age is a critical period."

*Note*—In an *Imperative* clause, the *Subject* is frequently omitted, as, "Attend," for "Attend thou or you."—With *Impersonal* verbs, the subject is represented by the pronoun *it*, as, "It rains."—When the word *it* introduces a sentence as the *Subject* an explanatory clause follows to which it refers, as, "It is the duty of every man to manage his own affairs," that is, "To manage his own affairs is the duty of every man."

306 *The Enlarged Subject*—The Simple Subject is enlarged by adding one or more attributes to it. These may be—

- 1 One or more *Adjectives* prefixed, as, "Steady, persevering industry overcomes difficulties."—Or, an *Adjective* following when it refers to the subject, as, "The man regardless of toil aims at excellence."—The *Adjectives* may be modified by *Adverbs*, as, "That very eminent man."
- 2 One or more *Nouns* in *apposition*, or *Titles*, consisting of several terms, as, "My friend, the poet and historian, wrote the essay." "Arthur, Duke of Wellington, the celebrated general, gained the victory of Waterloo."
- 3 A noun or pronoun in the *Possessive Case*, or a noun with *of*, which is equivalent to a *Possessive*, as, "The master's house is visible," "Six months interest is due," "Your hat is found," "The song of the nightingale is melodious."
- 4 An *Infinitive Clause*, as, "The idea, to ask permission, did not occur."
- 5 A *Prepositional Clause*, as, "The cottage, in the wood, was damp." "One of his friends was absent."
- 6 A *Participial Clause*, as, "The man having been cautioned, resumed his work." "The general, on perceiving the enemy, advanced his columns." In these and similar instances the participle must refer to the subject. When that is not the fact a different mode is necessary, thus, "Having concluded his speech, he departed," is correct, but, "Having concluded his speech, we departed," is incorrect. We can properly say, "At the conclusion of his speech, we departed," or, "The speech having been concluded, we departed."
- 7 Any *Combination* of the preceding, as, "A faithful follower, of the name of Firebrace, attended the king."

## LESSON 50. c.—Exs 50. c. 1st, 2nd, & 3rd.—Pages 48 to 50

### b The Predicate

307 a The *Grammatical Predicate* of a Sentence is, in a limited sense, a *finite Verb*, which asserts of the subject—1 What it is, as, "Lead is heavy."—2 What it does, as, "The horse runs." "The man writes."—3. What is done to it, as, "A letter is written."

b Instead of the *Finite Verb*, the *Predicate* may be varied by employing—1 Some *Tense* of the verb *To Be* and an *Adjective*, as, "Gold is ductile."—2 The *Verb To Be* and a *Noun* in the *Nominative*, as, "Columbus was a discoverer."—3 The *Verb To Be* and an *Adverb* or a *Prepositional Phrase*, as, "The horse was there." "He was of that opinion."—The word *not* forms a part of the predicate.

308 *a. Completion of the Predicate—Duect Object*—When the verb in the Predicate is *Transitive*, the sense requires some word or phrase to denote the *Object* directly affected by the action, and thus, to *complete* the Predicate, as, "God created *the world*"—The relation existing between the predicate and its completion, is called the *Objective Relation*, and the word or clause denoting it the *Complement*

*b* The *Duect Object* can be expressed in the same manner as the Subject, namely, 1. By a *Noun* or *Pronoun*, as, "The man has written a *letter* and sent it"—2 By an *Adjective* used as a noun, as, "The judge acquitted *the innocent*"—3 By an *Infinitive Mood*, as, "The boy loves *to study*"—4 By a *Participial Phrase*, as, "He loves *reading the poets*"—5 By a *whole clause*; as, "He asserted, *that the guilty ought to be punished*"

309 *Direct Object Enlarged*—The Object of a Transitive Verb being either a noun or an equivalent to a noun, can be *enlarged* like the Subject of a sentence,—1 By *Adjectives*, as, "The man ploughed the *large* field"—2 By *Nouns in apposition*; as, "The barrister defended John, *the painter*"—3 By *Possessive Cases* either of nouns or pronouns, as, "We admire the *poet's* taste" "He has studied the *Satires of Horace*"—4 By a *Participial* or *Prepositional Phrase*, as, "We beheld the sun *rising in all its splendour*" "We inspected the gallery *of paintings*"

310 *a Indirect Object*—Most Transitive Verbs require only one *Duect Object*, others, besides a direct require a secondary, remote or *Indirect Object*, or that *to* or *for* which any thing is done, or *from* which any thing is taken away, as, "He gave the book *to me*" "You took the property *from him*." "He instructed the boy *in Grammar*"

*b. The Indirect Object may be*—1 A *Noun* or *Pronoun* in *apposition* with another, as, "They made William *king*"—2 A *Noun* with a preposition *to*, *for*, *from*, as, "He gave the letter *to John*" "I stated the case *for James*"—3 A *Noun* preceded by *as*, as, "He treated him *as his heir*"—4. Words following transitive verbs of *accusing, acquitting, convicting, instructing, condemning, &c*, as, "We accused the man *of avarice*"—5 Words following certain *Intransitives* and *adjectives* with *of, in, &c*, as, "He despaired *of success*" "He was mindful *of his promise*"

*c* The Predicate is *incomp'ete* when formed by such *Intransitive* verbs as, *Be, become, seem, grow, live, fall, die, appear, &c*, and by such *transitives* as, *Make, deem, call, think, appoint, consider, elect, &c*

311. *Extension of the Predicate*—In addition to being completed, the Predicate may be *extended*, by employing either a simple or compound *adverb*, an *adverbial phrase*, a *participial* or *prepositional phrase*, or any combination of these forms to express *time, place, manner, cause, motive means, material, &c*, as, "He visited us *yesterday*," "He reads *six hours daily*," "He lives *in London*," "He went *there*," "He writes *with difficulty*," "He could not sleep *for the heat*," "He acted *from fear*," "He gained his seat *by bribery*."

## 2 COMPLEX SENTENCES

## LESSON 50. d — Exercises 50. d. 1st &amp; 2nd. — Pages 50 to 52

312 A *Complex Sentence* consists of one Principal Subject and Predicate, with several clauses introduced to explain or modify either the Subject or Predicate. These clauses must be so connected by means of relatives, conjunctions, and other particles, as to show that they are *subordinate* to the Leading Subject — The part which contains the leading Subject and Predicate is called the *Principal Clause*, the rest are *subordinate*. Thus, in the sentence, "*He who preserves me, whom I am, and whom I ought to serve, is eternal*," the principal clause is, — "*He is eternal*," the other clauses are subordinate.

313 Subordinate Sentences are of three kinds, — 1. The *Noun Sentence*, 2 The *Adjective Sentence*, 3 The *Adverbial Sentence*.

1 The *Noun Sentence* is when either (a) the *Subject* of the principal sentence, or (b) the *Object* (whether direct or indirect) which completes the Predicate, is Expanded into a clause or sentence, thus, (a) "*Honesty is commanded*," may be thus expanded — "*That a man should be honest, is commanded*" — (b) "*Skill requires diligence*," — or, "*Skill requires that we should be diligent*" — The *Noun Sentence* is generally introduced either by *that*, or by the interrogatives, *what, what, how, when, whence*.

2 An *Adjective Sentence* is the expansion of an Adjective into the form of a proposition, which is introduced by the relatives *who, which, that*. It may be attached either (a) to the Subject (b) to the Object, (c) or to any part of the predicate where an adjective is admissible, as (a) "*The thoughtful man provides against sickness*," or, "*The man, who is thoughtful*," &c. (b) "*He mis-spent his leisure*" or, "*He mis-spent the time which he had to spare*" (c) "*He wrote the letter with the pen which he had just purchased*"

3 An *Adverbial Sentence* occupies the place and follows the construction of an Adverb. Like the Adverb it describes *time, place, manner, cause, condition, degree*, &c, and generally qualifies the Predicate, as, "*He leaves home whenever he pleases*" "*He remains where he was*" "*He did, as well as he could*" "*He will succeed, if he persevere*" "*He succeeded, better than was expected*"

## 3 COMPOUND SENTENCES

## LESSON 50. e. — Exercise 50. e. — Page 52

314 A *Compound Sentence* contains two or more complete sentences or propositions, connected by the co-ordinative conjunctions, *and, both—and, either—or, neither—nor, but, also, not only—but*, &c (See 228) Sentences are co-ordinate when they are separate independent propositions, having the same relation to the entire sentence.

315 Compound Sentences are either Uncontracted or Contracted.

a *Uncontracted* Compound Sentences consist of such as combine into one sentence two or more independent propositions with little or no alteration, as, "*Industry procures com-*

petence, and frugality preserves it" "Either industry must be exercised, or ignorance will be the result"

*b Contracted Compound Sentences*—When co-ordinate sentences contain either the same subject,—the same predicate or object,—or the same adverbial adjunct to the Predicate, the portion which these have in common is generally expressed only once Thus, in the sentence—"God made and governs the world;" as the subject, *God*, is applicable both to *made* and *governs*, it is mentioned only once The sentence is then said to be *contracted*

316 *Contracted Compound Sentences* are chiefly abridged according to the following modes, thus,—

1. When one *Subject* has two or more predicates; as, "*Study* nourishes youth, and amuses old age."

2 When *two* or *more Subjects* have only one predicate, as, "*Tyre and Sidon* were famous cities"

3 When there are *two* or *more Objects* to one predicate, as, "*France* has produced eminent *historians* and *poets*"

4 When there are two or more *Extensions* of the predicate; as, "*Tyre* was celebrated both *for its dye*, and *its commerce*"

317. Sentences are divided by points or stops Those parts of a sentence which are separated by commas, are called *clauses*, and those separated by semicolons, are called *members*.



## THE RULES OF SYNTAX

## LESSONS 51. a. &amp; b.—Exercises 51. a. &amp; b.—Page 54

**L. 51. a.**—318 a Syntax consists of *Concord* or *Agreement*, *Government*, *Connection*, and *Arrangement of words* in a sentence

*b Concord* is the *agreement* which one word has with another, in *gender*, *number*, *person*, or *case*

*c Government* is that power which one word has in requiring a noun or pronoun to be in a particular *case*

*d Connection* is the appropriate *combination* of words with regard to mood, tense, case, or construction, when similarly *circumstanced*

*e The Arrangement* of words is their *collocation* or relative position in a sentence

*f The syntactical* or regular arrangement of words observed in the structure of English sentences is, first, the *subject*, secondly, the *verb*, and thirdly, the *object*. Thus, (1) Hope (2) sustains (3) the mind

*g* The preceding is called the *direct* or *regular* mode of structure, which is adopted in our ordinary discourse. But when we wish to render the object prominent, this order is frequently reversed, hence styled *inverted*, thus, instead of saying, "I have neither silver nor gold," we may employ the inverted mode and say, "Silver and gold have I none."

*h* Words used to explain or qualify either the subject, attribute, or object, are placed as near as possible to the words to which they belong. These explanatory or qualifying words are, as before stated, called *adjuncts*

*i* The parts of speech which *agree* with each other, are the *noun*, the *pronoun*, and *verb*—those which *qualify*, are the *article*, the *adjective*, and the *adverb*;—those which *govern*, are the *verb*, and the *preposition*,—and that generally employed to *connect* words with one another is the *conjunction*;—*Relatives* also, are employed to *connect*

*j* With the exception of the verb, the Rules for concord, government, and arrangement are not in this Grammar, separated into distinct portions, but inserted, according to their connection, under the respective parts of speech. By this arrangement, the learner will acquire a knowledge of them with greater facility

## CONCORD

310 There are four concords —

- 1 Between a verb and its subject or nominative case
- 2 Between an adjective and a substantive
- 3 Between a relative and its antecedent
- 1 Between one substantive and another.

## The Subject and the Verb

### RULE 1 ONE SUBJECT AND THE VERB

320 *a* A Verb must be of the same number and person as its *subject* or nominative case, as, "Thou *hear est*," "Men *are mortal*"

*b* The Relation between a Subject and Verb is called the *Predicative Relation*; —that between an Adjective and Noun, the *Attributive Relation* —that between a Transitive Verb and Object, the *Objective Relation* —The *Subject* is always the Nominative, to say, "*Hum and her were married*," should therefore be, "*He and she were married*" —*Methinks, Methought*, are vulgarisms, and confined to certain species of poetry

*c* When an *adjective*, with the *definite article prefixed*, is used without its noun as the subject of a verb, the verb is put in the *plural number*, as, "The *virtuous are respected*"

*d* When the verb has several forms, that form should be adopted which is the most appropriate, and the *same form*, whether simple, progressive, or emphatic, should be preserved throughout the sentence, thus, "The Lord *giveth* and the Lord *takes away*," should be either, "*giveth and taketh away*," or, "*gives and takes away*" "He *conferred* great favours, but *did receive* nothing in return but ingratitude," should be, "He *conferred* great favours but *received*," &c — In Scripture language, the termination *eth* is more general than *es* —*Dare and Need*, when transitive, always have *est* and *s* in the 2nd and 3rd pers sing of the pres tense, but when intransitive, usage is divided (See 162 *c*, 188 *d*)

*e* The *adjuncts* of the nominative do not influence its agreement with the verb, as, "Six months interest *was due*"

*f* *Mathematics, ethics, optics comes, physics, pneumatics, politics, &c* have preferably a *plural* verb, though some recent writers prefer a *singular* verb, as, "Mathematics *is the science*" Sometimes a different construction of the clause may be employed, as, "The science of optics *is intended*" *Alms, annals ashes, manners, morals, pains riches, tidings, respers, and wages* are always *plural* Means and amends, signifying one object, have a *singular* verb—signifying more than one, a *plural* verb *News* is generally *singular* (See 67, 88) —Other subjects, as *Titles of books*, having a *plural* form, but meaning only *one thing*, must have a *singular* verb, as, "The *Pleasures of the Imagination was published in 1744*," that is, the *work* bearing that title

*g* VIOLATIONS OF THE RULE.—"In piety and virtue, *consist* the happiness of man," *consists*, to agree with *happiness* "Not one of the thousands present *are* conscious of their demerits," should be, "Not one of the thousands present *is* conscious of his demerits" "Six days' labour *require* the seventh days rest," ought to be *requires*, to agree with *labour* and not with *days* "What *avails* the knowledge of grammar and of languages if we write incorrectly?" should be *avails*, to agree with *knowledge*

321 An *Infinitive mood*, or *part of a sentence*, is frequently the subject of a verb, and then the verb must be in the *third person singular*, as, "To rise early *conduces* to health"

L. 51. *b*.—322 *a* Every personal verb must have a *subject* or Nominative case either expressed or understood When there is *one subject* to two or more finite verbs, it is, in general, expressed only before the *first*, and understood to the rest, as, "Herod sent and beheaded John" But, when Emphasis is intended, the Nominative is *repeated* before each verb, as, "He walked, he ran, he leaped for joy" (See 401)

b The nominative case is generally suppressed in the imperative mood, as, "Study," for "Study you" In poetry, the nominative is often omitted in interrogative sentences, in cases in which it would be improper in prose, as, "Lives there who loves his pain?" that is, "Lives there a man," &c

c Verbs following the word *than*, have frequently their nominative understood as "Not that anything occurs in consequence of our late loss, more afflictive than *was* to be expected"

d VIOLATION OF THE RULE.—"As it hath pleased Him of His goodness to give you safe deliverance, and *hath preserved* you in great danger," here, *hath preserved* is without a nominative case, the phrase should be, "and as *He hath preserved* you in great danger" It would, however, be better, in this sentence, to place *hath preserved* in the infinitive mood, governed by the verb *pleased*, and say, "As it hath pleased Him of His goodness to give you safe deliverance, and to preserve," &c

323 a Every Nominative, except the Nominative Absolute, requires a verb, either expressed or understood, as, "Who demonstrated the true system of the universe?" "Newton," that is, "Newton demonstrated it" (See 348)

b A noun representing a person or thing addressed, is said to be in the Nominative of Address, as, "O Winter! thou holdest the sun a prisoner in the east"

c A noun and its pronoun must not be the Nominative to the same verb, thus, "The boy, *he* is good," should be, "The boy *is* good"

d In animated language, a nominative sometimes introduces the sentence, when the sense is suddenly interrupted, and the nominative left without its intended verb, as "A procession,—what a mixture of independent ideas of persons' habits, orders, motions, sounds, does this single word contain!"—In Solemn Questions, also, both the Noun and its Pronoun are frequently named, as, "Our fathers, where are they?"

e VIOLATION OF THIS RULE.—"This rule, if it had been observed, a neighbouring prince would have wanted a great deal of that incense which hath been offered up to him," here *rule* is without a verb, the pronoun *it* should therefore be expunged, thus, "If this rule had been observed," &c

324 When a Noun or Pronoun joined with a participle, neither agrees with a verb, nor is governed by any word in the sentence, it is put in the Nominative Absolute, thus, "Him destroyed, all this will soon follow," should be, "He destroyed," that is, "He being destroyed"

325 In English, the Subject properly precedes the verb, and the predicate follows When, therefore, a neuter verb comes between two nominatives of different numbers or persons, it agrees with the one preceding it, as, "His meat *was* locusts and wild honey," except when the terms are either purposely transposed, or the proper subject is placed after the verb by question, as, "His pavilion *were* dark waters," "Who *art* thou?"

326 a The phrase "as follows," refers to one subject, as, "His argument *was* as follows,"—as *follow* refers to more than one, as, "His words *were* as follow" (See 231 a)

b As *appears* is always singular, as, "His arguments *were*, as *appears*, in contradictory," that is, as *it appears*

327 POSITION OF THE NOMINATIVE.—The nominative, in ordinary language precedes the verb, but this position is sometimes varied,—as,

1 When the sentence is interrogative, exclamatory, imperative, or optative, the nominative follows the verb, as, "Have you read Paley's works?" "Long live our monarch," "Study (you) your lessons," "Mayst thou be happy"

2 When a supposition is expressed, *if* being understood, as, "Were I Alexander," that is, "If I were Alexander"

3 When a neuter verb is preceded by a preposition and its case, or by the adverbs *here, there, hence, thence, now, then, hereafter, thus*, the conjunction *vel*, &c., as, "Above it stood the seraphim," "Here are five men," "Hence sprung his eminence"

4 When a sentence depends on *neither* or *nor*, so as to be connected with another sentence, as, "The eye which saw him, shall see him no more, *neither* shall his place any more behold him"

5 When the speaker is influenced by strong emotion, or when we wish to dignify the subject and render the sentence emphatical, as, "Die he must, or one greater," "Great is our God, and mighty is His name"

## RULE 2 NOMINATIVES SINGULAR CONNECTED BY *And*

### LESSON 52.—Exercise 52.—Page 56

328 *a* Two or more subjects singular, connected by *and*, expressed or understood, require the verb and the dependent nouns and pronouns to be in the plural number, as, "Virtue and good breeding render *them* possessor truly amiable"

*b* ILLUSTRATION.—The principle on which this Rule is founded, is abbreviation. Thus, instead of saying, "Rome was once a powerful state, "Carthage was once a powerful state," we avoid this repetition, as the same thing is affirmed of both, and say, "Rome and Carthage were once powerful states"

329, *a* When two or more singular subjects connected by *and* are of different persons, the verb is plural, and in the first person when *I* is mentioned, or in the second when *thou* or *you* is mentioned, as, "He and I (*we*) are occupied in our studies" "Thou and John have shared it between you"

*b* When the same Noun is united with two Adjectives indicating two different things, the verb must be plural, as, "Both the moral and the intellectual train *require* attention"

*c* In the Position of Pronouns, the speaker generally mentions himself *last*, and the person addressed *first*, as, "You and I," "He and I"

330 *a* The verb is singular in the following instances, 1st. When the Nominatives connected by *and* refer only to one individual, as, "That scholar and antiquarian, *has* written a work"

2ndly When the word *every* precedes two or more singular nouns, as, "Every leaf, every twig teems with life," "Every town and village was burnt."

3rdly When *equality* is implied, and not *combination*, as, "Caesar, as well as Cicero, was remarkable for eloquence"

4thly When a *negative* word follows *and*, the verb is in the same number and person as the subject *before* the negative, as, "You, and not I, were to blame" "He, and not they, was culpable"

b In cases in which two nouns denoting inanimate things of nearly the same meaning are employed, some writers in imitation of the Greek idiom, use a singular rather than a plural verb. But this mode should not be imitated, as it is foreign to our idiom.

331 a A singular nominative connected with other nouns by the preposition *with*, preserves the verb in the *singular*, as either (a) mere *concomitancy*, or (b) *instrumentality* is thus intended, as, (a) "The King, with his life-guards, has just passed" (b) "The man, with a pen, writes a letter"

b On the same principle, a clause added to a nominative, merely to modify it, has no influence over the verb, as, "Virtue, joined to knowledge confers respectability," that is, "Virtue confers respectability, on this condition, that it is joined to knowledge." In such sentences, the *first* nominative is the *subject*, the others are only subordinate to it. So also, "This circumstance, together with its style and contents strengthens the supposition"

c But nouns denoting *joint* and *equal* agency must be connected by *and* (and not by *with*), and the verb be made *plural*, as, "The line A and the line B," or, "The lines A and B compose the angle"

d For the same reason, "Sobriety, with great industry and talent, enable a man to perform great deeds," "One, added to six, make seven," ought to be "Sobriety, great industry, and talent combined, enable a man," &c. "One and six make seven"

### RULE 3 SINGULAR SUBJECTS CONNECTED BY *Or*, *Nor*

#### LESSON 53 —Exercise 53.—Page 57

332 Two or more subjects singular, connected by the words *either—or*, *whether—or*, *neither—nor*, &c, require the verb and the dependent nouns or pronouns to be in the *singular* number, because the subjects are taken *separately*, as, "Either John or Joseph intends to accompany me," that is, *one* intends, but not both

333 a When these singular nominatives, connected by *or*, *nor*, &c., are of *different* persons, the verb generally, for the sake of brevity, agrees with the one placed the *next* to it, as, "Either thou or he is to be blamed"

b But the *diversity* of objects is more clearly denoted by supplying the verb to each nominative, as, "Either thou art to blame or he is," "I either *will* resign this situation, or I *must* resign mine"—When we say, "Neither you nor I was satisfied at our reception," we mean, at the reception given to both, and not to one of us

**334 a.** A singular and a *plural* nominative, connected by *or* or *nor*, require a verb to be *plural*, and the plural nominative to be placed *next* to the verb, as, "Neither poverty nor riches *were* injurious to him "

*b* When the latter nominative is merely *explanatory* of the former, or connected with it by *but*, the verb agrees with the *former* as, "Tho *Decalogue*, or Ten Commandments, *is* in two parts " "Nothing *but* riches *was* sought after "

*c* If a particular *emphasis* is intended, the verb must be *expressed* before each nominative, as, "Neither *was* poverty, nor *were* riches injurious to him " And also, whenever the verb has been expressed before the *first* nominative, it is generally repeated before the *second*, as, "Neither *was* his pronunciation, nor *were* his gestures agreeable " In interrogative sentences, however, the verb, for the sake of brevity, is not usually repeated, thus, "*Has* neither the Duke nor his servants appeared?"—In familiar language we say, "There *are* one or two points," thus connecting *are* with the plural noun—*points*

#### RULE 4 A NOUN OF MULTITUDE —Ex. 53. b.—Page 58

**335 a** When a *collective noun* conveys *unity* of idea, the verb and pronoun should be *singular*, as, "The nation *is* powerful " But when it conveys *plurality* of idea, the verb and pronoun must be *plural*, as, "The committee *were* divided in *their* sentiments "

*b* Such Collective Nouns as have only *one form* are generally used in the *plural*, as, *Mankind, people, public, nobility, aristocracy, gentry, laity, peasantry, soldiery, generality, auditory, and commonalty* Such as have *two forms* (singular and plural) are used generally in the *singular*, as, *court, army, meeting, parliament, remnant, church*—Of these words, *mankind*, being universal, admits of neither the *nor* that being placed before it, *People* takes either *the, this, there, that, those*—The following admit only *the*—*Public, nobility, aristocracy, gentry, laity, peasantry, soldiery, generality, commonalty* These admit *a, an, the*, according to the sense—*Court, auditory, army, meeting, parliament, remnant, church* The same sense should, if possible, be retained throughout the sentence, but sometimes the same word is used *collectively* in one clause, and *distributively* in another, as, "This people's heart is waxed gross, and *their* eyes have they closed " "This people draweth nigh," &c., "but in vain *they* do worship "

*c* Sometimes a collective noun is connected with a *plural adjunct*, the sense of which adjunct may prefer a *plural* to a singular construction, as, "*Part of the men were* wounded and *part of them were* slain," that is, "the men were partly wounded and partly slain "

#### RULE 5 ARTICLES

##### LESSONS 54. a. & b.—Exercises 54 a. & b.—Page 59.

**L. 54. a.—Omission of the Article—336 1 a** A common Noun used in its widest sense, that is, comprehending the *whole* of its species, has *no article* before it, as, "*Man* is mortal," "*Gold* is ductile," "*Industry* is essential "

*b* The article is therefore omitted before the names of *virtues, vices, passions, qualities, arts, sciences, metals, herbs, &c*

*c* Sometimes a noun without an article before it has some word understood, as, "There are *men* destitute of shame," that is, "*some men* "

##### 2 Proper Names have no article before them, except,

1 When a particular *Family* is alluded to, as, "*a Johnson*," or one of that family.

2 When particular distinction is implied, as, "a *Cicero*," meaning an eloquent man. "The *Cicero* of this age" denotes the most eloquent.

3 When a common name is understood, as, "The (river) *Thames*," "The (ship) *Neptune*," "The (pious man) *David*."

4 When a person is spoken of as either little known, or not much thought of, as, "A Mr Thompson spoke."

3 *a* Words also which are sufficiently determinate in their signification, have no article prefixed, as, "*Parliament* is assembled," "*Government* perseveres," "A pound of *cheese*."

*b* Custom allows in some familiar expressions, but not in others, the omission of the article, as, "I am in *haste*," "He is in a hurry" "He is *at school*," means He is receiving instruction, but "at *the school*," would imply at some particular school. In familiar language, we say, *at best*, *at least*, in a formal manner, *at the best*, *at the least*.

337 *Insertion of the Article a or an*—1 The Article *a* or *an* denotes *one*, but not a particular one, and is used before nouns in the singular,—*A* is used before a consonant and the aspirate *h*, as, "*a* book," "*a* hand" *An* before a vowel or a silent *h*, as, "*an* army," "*an* hour" (See 64)

2 *A* is used before collective words, as, "*a* dozen," "*a* hundred," "*a* thousand." It is placed before *plural* nouns when they are preceded by the words *few* and *great many* as, "*A* few men," "*a* great many apples"—In Poetry, *a* is frequently placed between the adjective *many* and a singular noun, as, "*Full many* a gem." This construction, though allowable in Poetry, and very common in colloquial language, is, however, incorrect.

3 *A* or *an* is sometimes used for *each*, *every*, or *any* as, "*Sixpence a* dozen," "*A* guinea *a* week," that is, *each* dozen, *each* week "A prudent man would act differently," that is, *any* prudent man

338 The *Omission* of *a* or *an* before such words as *few*, *little*, and others, expressing a small number or quantity, *diminishes* the number or quantity as, "His conduct was so irregular that he gained *few* friends," meaning an extremely small number—But the *insertion* of *a* or *an* before such words *increases* the quantity, as, "His conduct was so just that he gained *a* few friends," meaning *some*

339 *a The*—*The* indicates a *particular* person or thing, and is used in both numbers as, "I saw *the* king," "Write *the* letters"—*The* is sometimes employed to distinguish *one class* or species from another, as, "*The* eagle is a bird of prey"

*b* When I say "*The* eagle," I imply that birds are divided into classes, and that the eagle is one of them. So, "*The* horse is a noble animal," distinguishes one species of animals from another

340 *a The* is used before adjectives in the Superlative degree, when a particular sense is intended, as, "*The* happiest man," and before Comparatives when *equality* of excess is intended as, "*The* more you study, *the* more learned you will become," that is, "By *how much* the more you study, by *so much* the more learned you will become"

*b* "A most eminent physician," means one of the number of the eminent "The most eminent physician," denotes that this individual alone is the most distinguished. The sometimes supplies the place of a personal pronoun, as, "He looked him in the face," for "in his face"

341 *a* The is sometimes repeated before titles, as, "The worshipful the Mayor" But titles, when mentioned merely as such, have no article prefixed, as, "He obtained the title of Duke"

We can properly say, He became or was made an Earl, a Baron, a Duke, &c., that is, one of the Earls, Barons, Dukes, &c

*b* The is generally placed between a noun and the ordinal number denoting a series, as, "George the Fourth," "Chapter the Fifth"

**E. 54. b.—342** *a*. When a relative clause is *restrictive*, the antecedent noun must have the article *the*, or the words *that* or *those* prefixed to it, as, "The man, or that man, who endures to the end, shall be saved," that is, not every man, but only he who endures to the end.

*b* When the relative clause is merely *explanatory* and not restrictive, the noun is rarely, though sometimes, preceded by an article, thus, "Godliness, which, with contentment, is great gain, has the promise both of the present life and of that which is to come" Here, the clause, "which, with contentment, is great gain," points to a certain property in the antecedent godliness, but does not restrict its signification

343 In *ordinary* discourse, the article is prefixed only to the first of several nouns used in the same construction, and omitted before the rest, as, "The sun and moon were in conjunction"—But when *emphasis* is intended, or the attention is directed to *each* subject, the article must be repeated before each, as, "The sun, the moon, and the stars were created by the Almighty"

344 *a* When two (common) nouns signifying *different* persons or things come together, to denote that difference, an article must be inserted before each, as, "The treasurer and the secretary," denote *two* persons—*b* But, when only *one* person or thing is meant, the Article must *not* be repeated, as, "The treasurer and secretary," meaning only *one* person

*c* The utility of this rule is more clearly seen when a Proper Noun occurs with two common ones, thus, "Pompey the general and the quaestor," denotes *two* persons, but, "Pompey the general and quaestor" would denote *one*. Similarly, "James the son of Zebedee and the brother of John," denotes *two*, but, "James the son of Zebedee and brother of John," denotes only *one*

*d* In denoting *comparison* or *contrast* also, when *two* or *more* persons are intended, the article is repeated before each, as, "He is a better soldier than a scholar," denotes that "He is a better soldier than a scholar would be"—*e* But when only *one* person is intended, the article is *not* repeated, thus, "He is a better soldier than scholar," means that "He makes a better soldier than he does a scholar"

345 *a* When two or more *Adjectives* are applied to *different* subjects having the *same name*, the article must be repeated



before each adjective, as, "*A blue and a yellow flag were flying,*" meaning two, *one of each kind.*

*b* Even in those words in the use of which no ambiguity could occur, attention must be paid to this Rule, thus, were I to say, "*The singular and plural number,*" "*The Old and New Testament,*" my meaning would not be misunderstood, because a number cannot be both singular and plural, nor a testament both old and new. We must, however, conform to the Rule, and say, "*The singular and the plural number,*" "*The Old and the New Testament.*"

*c* When only *one* thing of *each* sort is intended, the distinction is denoted by not pluralizing the noun, as, "*The French and the English frigate fought off Scilly,*" meaning only *one* of each nation. When *more* than one of each sort are intended, the *substantive* is pluralized, as, "*The French and the English frigates fought off Scilly,*" meaning *more* than one of each nation.

*d* When two or more Adjectives are descriptive of the *same thing*, the Article is *not* repeated, but placed only before the *first* adjective, as, "*A blue and yellow flag,*" meaning a flag that is both blue and yellow. "*The amiable and learned instructor*"

*e* Several adjectives, however, though applied to the *same* subject, when a *particular emphasis* is intended, or when one adjective begins with a Consonant and the other with a Vowel, *may* admit an article before each, if no ambiguity would occur, as, "*The learned the eloquent, and the patriotic Chatham,*" "*A just and an amiable man.*" In ordinary conversation we should say, "*The learned, eloquent, and patriotic Chatham,*" "*A just and amiable man.*"

*f* *Position of the Article*—The Article is generally placed *before* the adjective, as, "*A just man.*" When the words *as, so, too, how,* connected with adjectives, and the word *such,* precede a noun, the article is placed *between* them and the noun, as, "*Such a man,*" "*So glorious a cause.*" The word *all* precedes the article, as, "*All the men.*" When the noun precedes the adjective, the article is placed as usual before the noun, as, "*A cause so glorious.*"

## RULE 6 NOUNS

### LESSONS 55, 56.—Exercises 55, 56.—Page 62

**L. 55. a.**—346 *a.* Nouns and pronouns coming together, and signifying the same thing, are put in the *same case* by *Apposition*, as, "*William the king.*"

*b* A noun is sometimes put in Apposition with a part of a sentence, as, "*You write very carelessly—a habit which you must correct.*"

347 *Complex Names*—*a* In pluralizing a *complex name*, or a name and title, observe—

- 1 In conversation, pluralize the name, { "*The Miss Howards, the two Miss Howards, the Mr Howards.*"
- 2 In addressing letters, pluralize the { "*To the Misses Howard,*" "*To the title, as, Messrs Thompson.*"

*b* But for *married ladies*, in both instances, pluralize the name, as, "*The Mrs Wilsons.*" "*To the Mrs Wilsons.*"

*c* When a Title, which is applicable to more persons than one, is not regarded as part of one compound name, the title must be pluralized as, "*The Lords Brougham and Tynndhurst,*" meaning *two lords.*" "*The Lords Bishops of Durham and Carlisle,*" "*Messrs Jackson and Son.*"

5 When a Firm consists of two or more persons of the *same name* only, the plural of the *Title* sufficiently indicates that plurality, as, "*Messrs Longman*"—But when these are connected with others of a different name, to indicate that distinction, both the *name* of the brothers and the *title* of the firm must be pluralized, thus, "*Messrs Longmans, Green, Reader, and Dyer,*" denotes that there are at least *two Longmans* in the firm (See 358 b)

348 *Answers*—A noun or pronoun which *answers* a Question must be in the *same case* as the noun which *asks* it, as, "*Who speaks?*" "*I,*" that is, I speak "*Whose books are these?*" "*John's,*" that is, They are *John's*. (See 372)

### LESS. 55. b.—RULE 7. POSSESSIVE CASES

349 a A Noun denoting the *owner* or *possessor* of anything must be in the Possessive or Genitive Case.—In English, the Possessive has two forms—the *Saxon*, which ends in *'s* (a contraction of *es* or *is*), and the *Norman*, which substitutes *of* for the case ending *'s*. The *Saxon* is the form most commonly used, but the *Norman* may be used instead of it, whenever it has the same meaning

b The *Saxon Genitive* is generally *Active*, denoting (see 93) *origin, agency, possession, or mutual relation*, as, "*God's providence, men's actions, John's house, the father's shield, the child's father*"—In these instances, the *Norman of* might be employed—Sometimes this form is employed to denote the *duration* of some action, as, "*The Seven years' war*"

c The *Norman of* is especially employed as an *objective genitive*, to denote—1 Either the *object* of an action or feeling, or 2 the *materials* of which the former consists, or the *use* for which it is employed, as, 1 "*The love of fame,*" "*The fear of punishment*"—2 "*A bar of iron, a can of water*" This form is also employed after the words *city, town, island, land, &c*, as, "*In the town of Gaza, in the island of Java.*" (See 428 c.)

d When the thing *possessed* is known, it is usually omitted, as, "*I called at the bookseller's,*" that is, "*at his shop*" So, also, "*We have been to St Paul's,*" that is, "*church*" Here, *church* being dedicated to St Paul, is considered as *belonging* to him—Substantives govern Pronouns as well as nouns, in the possessive case, as, "*Every tree is known by its fruit*"—The *appropriate form* of the possessive must of course be observed, thus, *hers, its, ours, yours, theirs*, and not the vulgarism—*her's, it's, our's, &c*—As the possessive sign, *'s*, is a contraction of *es* or *is*, and not a corruption of *his*, it is improper to say, "*John his book,*" for "*John's book*"

350 a When the thing possessed belongs to two or more persons only *jointly*, the case ending is annexed only to the *last noun*; as, "*John, Thomas, and James's house,*" that is, a house belonging jointly to these persons

b But when the thing possessed is the *separate* property of two or more persons, the *case ending* is put after *each* possessive, as, "*The emperor's and the king's forces were separated,*" denotes two distinct forces "*Your father's and mother's advice,*" that is, the *separate* advice of these

c Also, when *comparison* is intended, or when *several words* come between the possessive, the sign must be *annexed to each*, as, "*They are William's as well as Thomas's books,*" "*Not a day's nor even an hour's unnecessary delay will take place,*" In such expressions as the following, "*Thomas's and William's wives*"

were present," it would be better to say, "The wives of Thomas and William were present," because the former expression *might* imply that each man had more wives than one

d "In cases in which any ambiguity would occur, the use of the Saxon possessive should be avoided. Thus if we say, agreeably to the first part of this rule, 'Abraham, Isaac, and Jacob's posterity were carried captive to Babylon,' persons unacquainted with the history of these patriarchs might consider that the patriarch Abraham, the patriarch Isaac, and the posterity of Jacob were carried captive. Nor will the insertion of the preposition *are* prevent the ambiguity. For if, instead of *posterity*, we substitute *descendants*, and say 'The descendants of Abraham, of Isaac, and of Jacob,' the expression would imply three distinct families of these three individuals. But if we say, 'The common posterity of Abraham, Isaac, and Jacob, were carried captive to Babylon,' all ambiguity of expression is prevented. So also, when I say, 'I am acquainted with the *prince* and *king's* attendants,' my meaning is very different from 'the *princes* and *king's* attendants, or 'the attendants of the prince and those of the king'— (Crombie)

351 a In *Poetry*, the possessive singular of words ending in *s* or *r*, is generally formed by adding only the *apostrophe* ('), as, "Achilles' wrath"

b In *prose*, also, the possessive singular of words ending in *ss* or *ence* is frequently formed by adding merely the *apostrophe*, as, "For conscience' sake," "For righteousness' sake"

c But when no unpleasant sound would be occasioned, both the *apostrophe* and *s* must be annexed, thus, "Moses's minister," "Felix's room"

352 Short explanatory sentences must not be inserted between a possessive case, and the word which usually follows it, as, "They censured the governors, as they called him tyrannical administration," should be, "They censured the tyrannical administration of the governor, as they called him"

L. 56.—353 a When the name of the *possessor* is complex, that is, consists of a Name and Title considered as one compound term, the case ending *'s* is annexed only to the *last* word, as, "Henry the Eighth's reign," "The Bishop of Llandaff's excellent book," "The Duke of Wellington's statue"

b In a firm consisting of several partners having different names, the case ending is annexed to the *last* name, as, "I called at Messrs Longmans, Green, Reader, and Dyer's, the eminent publishers" All these names being in apposition are in the possessive (See 347—5)

c When one or two explanatory nouns are appended to the *name*, the possessive sign *'s* is annexed to the *name* only, especially when the governing noun is *understood*, as, "I left the parcel at Mr Smith's, the druggist" "This is Dr Copleston's, the Bishop of Llandaff"

d So also in these sentences, "These psalms are David's, the king priest, and prophet of the Jewish people," "Whose glory did he emulate? He emulated Caesar's the greatest general of antiquity" — "The strike at Messrs Jass's is now settled" — the omission of the governing noun is more common than its inclusion

e When the governing noun is *expressed* after the occupation, the possessive sign is affixed to the *occupation* or *title*, as, "He called at Mr Smith, the chemist and druggist's shop" "I am thy servant Jesse the Bethlehemite's youngest son" (Here

*Smith* and *Jesse* are in the possessive case, but without the sign )

f If the governing noun is expressed *between* the name and occupation, then the *name* takes the sign, as, *Mr Smith's* shop, the druggist

g In phrases, however, in which *several* terms are applied to the same individual, it is better to use the particle *of*, thus, instead of saying, "This is *Paul's* advice, the Christian hero and great apostle of the Gentiles," it is preferable to say, "This is the advice *of Paul*, the Christian hero, and great apostle of the Gentiles" So, also, "I called at the shop *of Mr Smith*, the chemist and druggist," is better than, "I called at *Mr Smith*, the chemist and druggist's shop"

354 a The Norman Possessive *of* must sometimes be employed instead of the Saxon Possessive in 's, to prevent either ambiguity or unpleasantness of sound, thus, "The vote *of* the Commons;" "The house *of* Lords," are preferable to "The Commons' vote," "The Lords' house"

b For the same reason, instead of saying, "Whom he acquainted with the *king's* and the *minister's* designs," it would be better to say, "With the designs *of the king* and the *minister*" The too frequent recurrence of the particle *of*, should, however, be avoided, thus, "The severity *of* the distress *of* the son *of* the king," should be, "The severe distress *of* the king's son"

c The particle *of*, joined to a substantive, is not always equivalent to the possessive case, it is only so when the expression can be converted into the possessive without altering the meaning, thus, "A cup *of* water" cannot be turned into "water's cup," nor, "A crown *of* gold" into "gold's crown" "The *Lord's* Day" means "the Christian Sabbath," but "The day *of* the Lord" signifies "the judgment-day"

355 a When the thing possessed is only *one* of a *number* belonging to the possessor, both *of* and the possessive sign may be used, as, "A friend *of* his *brother's*," implies that he has more than one So, also, "A son *of yours*," meaning *one* of several

b When there is only *one* object possessed, no possessive case is employed, but the word immediately following *of* is in the objective case, as, "This portrait *of my friend*," means a likeness of him

c "This picture *of my friend's*," signifies that it is *one* of several belonging to him, but "This picture *of my friend*," denotes a *likeness* of him "A son *of yours*," denotes one of several, we cannot therefore say, "A father *of yours*," but "Your father" The former mode of expression may be varied thus, "This is *one of my friend's* pictures" So, also, "This is *one of* his brother's friends"

d In employing the Possessive Pronouns, when *one of several* is intended, the insertion of a numeral becomes necessary, as, "This is *one of my* houses, that is *one of yours*"

356 Participial Nouns govern nouns and pronouns in the possessive case, as, "Much will depend on the *pupil's* composing, but more on *his* reading frequently" "*His* being observed was the cause of so much quiet."

## RULE 8 ADJECTIVES AND ADJECTIVE PRONOUNS

## LESSONS 57, 58.—Exercises 57, 58.—Page 65

**L. 57.—357. a** Every Adjective agrees in *number* with some noun, expressed or understood, and is generally placed *before* the noun (except in the instances stated in 367), as, "*A good man,*" "*Good men,*" "*This man, these men*"

**b** When *one* adjective is used with two or more nouns, it must be strictly applicable to *each* thus, "*A frugal man and woman*" implies that *both* of them are frugal. But, "*A splendid mansion and gardens*" is incorrect. It should be, "*A splendid mansion and fine gardens*"

**c.** In English, only certain adjective pronouns are *varied* on account of number.—Several nouns of weight or number, as *brace, dozen, pair, couple, score, stone, hundred, thousand* &c, having a numeral adjective, *two, three, four, &c*, prefixed, generally retain the singular form, as, *three brace, twenty stone, &c.*, but without the numeral the nouns take the plural form, as, "*He bought them by pairs, by dozens, &c.*"

**d** When the *quality, quantity, or other property* of a Subject is implied, an *Adjective* and not a *Noun* must be used, thus, "*The reasons were plenty,*" should be —*plentiful*—In colloquial language, *Many* is frequently but improperly used with a singular noun, thus, "*Many a man* has said so," should be, "*Many men* have said so"—The relation between a noun and its attributes is called the *Attributive Relation*

**358 a** "*This means,*" and "*That means,*" refers to *one* thing, "*These means*" and "*Those means,*" to *more than one* thing, as, "*He was diligent, and by this means*" "*He was industrious, frugal, and discreet, and by these means* he became wealthy"

**b** *Amenis* is used in the same manner as *means*, as, "*Peace of mind is an honourable amends for the sacrifices of interest.*" "*The good man's amends are of a pleasing nature*"—The phrase, "*A mean,*" is employed to signify *mediocrity, moderation, medium*, as, "*This is a mean between two extremes*"

**359 a** When two persons or things have been already mentioned in a sentence, and it is necessary to speak of them again, if we wish to avoid the repetition of the nouns, we use *this* in reference to the latter, and *that* to the former, as, "*Knowledge and wisdom are very different, this enables us to do, that to know what is right*"

**b** *Former* and *latter* are often used instead of *this* and *that*. They are the same in both numbers.—*Later* and *latest* have respect to *time*, and are the regular comparative and superlative of *late*;—*latter* and *last* refer to *place or position*

**360 a** The Distributives *each, every, either, neither*, require nouns, pronouns, and verbs, to be in the *third person singular*, as, "*Let each of them be heard in his turn*" "*Every man is accountable for himself*"

**b** Sometimes we commence in the plural, and then suddenly introduce the words *each, every, &c*, as, "*We have erred, each in his particular way*" "*If metals have each a peculiar earth*" This mode may be varied thus, "*Each of us has erred, &c*" "*Each metal has,*" &c.

*Each* refers to *two or more* objects, and signifies *both or all* taken *separately*. *Each other* is applied to *two*, when a reciprocal action or relation is intended, as, "*They struck each other*"—*one another* refers to *more than two* as, speaking of many, we say, "*They killed one another*"

*Either* signifies only *one* of two, as, "Take *either*," that is, "the one or the other, but not both." *Neither* signifies *not either*—*Either* is often improperly used for *each*, thus, "On *either* side of the river, there was a cavern." If the writer means that there were *two* caverns, one on each side, then the expression ought to have been, "On *each* side," &c. The violation of this rule is a common but gross mistake.

*Every* is applied to more than two objects taken individually, and comprehends *all* of them. It is sometimes joined to plural nouns, to denote a collective idea, as, "He visits us *every* ten days."

361. Care must be taken in using the *Indefinite Adjective Pronouns*, that they be applied according to their proper meaning, thus,

*a* *Such* is applied both to singular and plural nouns, with or without adjectives, as, "*Such* conduct, *such* men, *such* clever men"—When the Noun is placed *first* in a phrase, the adverb *so* is used instead of *such* before the adjective, as, "Men *so* clever," "Trees *so* large"—When an *Article* is introduced, it is placed *between* the words *such* and *so* and the noun, as, "*Such a* man," "*Such a* clever man," or "*So* clever *a* man."

*b* *Such—as, the same—as* are *Correlatives*, the latter word being the *reciprocal* of the former, as, "The prize was given to *such as* deserved it" (See 231 *a*).

*c* *Other* followed by *but* is sometimes used in a redundant manner, as, "We drank no (*other*) wine *but* Port," "No (*other*) person *but* John was present," "Thou shalt have no (*other*) gods *but* Me." In these and similar instances, *other* should be omitted—*Others* used instead of a noun, in the sense of *additional*, is followed by *besides*, as, "*Others besides* him have asserted the same thing." For the use of *other* in comparison, see 362 *d*.

*d* *Both* is a plural adjective, denoting *two* collectively, and must be confined to *two* parties—In the phrase, "*Both of them*," the words *of them* are superfluous.

*e* *All* joined to a *singular* noun refers to *quantity*, to a *plural* noun it refers to *number*, as, "*All* the corn was sold," "*All* men are mortal"—*Any* is generally used *indefinitely*, and sometimes for *every one*—*None* (no one) is used in both numbers. But *none* and *any* without nouns expressed, have generally a plural verb—*Some*, when used alone, requires a *plural* verb, when prefixed to *one, man, person*, &c. a *singular* verb, as, "*Some one says*." In the phrase, "*All of them*," the words *of them* are, in strictness, unnecessary.

*f* *Much* (its opposite *little*) refers to *quantity*, and of the singular number, as, "*Much* money was wanted"—*Many* agrees with substantives of the plural number, as, "*Many* men." In poetry, *many* is sometimes joined to a singular noun, as, "*Full many a gem of purest ray serene*"—*Whole* can be applied to *collective* nouns in the plural, as, "*Whole* nations," but not to other nouns in the plural, thus, "*Almost the whole* inhabitants," should be, "*Almost all* the inhabitants"—For the use of *One*, see 121 *c*, and 124—4 *d*.

362 *a* When *two* persons or things are compared, the *Comparative* degree must be employed, as, "William is *taller* than James."

When *more than two* persons or things are compared, the *Superlative* must be used, as, "This is the *neatest* of the three."

*b* Comparison between *two* objects of *different* classes is expressed in the *Comparative* by *than*, as, "The Greeks were braver *than* the Persians"—When *selection* from *two* of the

*same class* is meant, the Comparative is followed by *of* as, "John is the wiser *of* the two."

*c* In the *Superlative* degree the objects compared are in the *same class*, and the Superlative must be followed by *of* (without the word *other*), as, "Cicero was the *most eloquent of* the Romans."

*d* The insertion of the word *other* after the comparative, confines the persons or objects compared to the *same class*, thus, when I say, that 'Socrates was wiser than any *other* Athenian,' I mean, that Socrates himself was an Athenian, but were I to say, 'Socrates was wiser than any Athenian,' my expression would imply that Socrates was *not* an Athenian, but wiser than the Athenians. — In the *Superlative* degree, as we always compare one or more objects with others of the *same class*, the word *other* is unnecessary, thus, instead of saying, "Cicero, of all other Romans was the most eloquent," we should say, "Cicero was the *most eloquent of* the Romans," that is, *out of* the whole class of the Romans — The words, *other*, *rather*, *otherwise*, used in comparison, are followed by *than*. (See 124—4 c)

*e* VIOLATIONS OF THE RULE — The phrases, *of all others*, *of any other*, with a comparative or superlative, are improper, thus, "A vicious course of life is the saddest slavery *of all others*," should be, "is a sadder slavery *than any other*;" or, "the saddest slavery *of all*." But the expression, "*of all others*," we improperly refer the subject of comparison both to the *same* and to a *different* aggregate the word of referring it to the species to which it belongs, and the word *others* referring it to a different species. The word *others* should therefore be expunged.

"Demosthenes was more eloquent than the Athenians," or, "than any Athenian," is incorrect, because Demosthenes was himself an Athenian, one of the class with which he is compared and therefore we cannot say that he is more eloquent than himself. As the objects compared belong to the *same class*, the comparative cannot be employed, unless by placing them in opposition, or referring them to different places, as, "Demosthenes was more eloquent than any *other* Athenian." Here, the word *other* denotes that opposition, that diversity of place or species, which (except when the word *of* is used) is essentially implied in the use of the comparative. — "Jacob loved Joseph more than all his children," is incorrect, Joseph being *one* of his children, the sentiment expressed involves an absurdity, it should be "more than all his *other* children."

"Thomas is the wisest of his brothers" is incorrect, for Thomas cannot be *one* of his own brothers. We should use the *comparative* form and say, "Thomas is wiser than his brothers." The superlative cannot be used unless some term be employed which *includes both* Thomas and his brothers as "Thomas is the wisest of his father's sons." Here, the word *sons* is applicable, both to Thomas and his brothers.

*f* The words *than* and *as* do not in English govern any case, thus, "Better than *he* (is)." "I like John better than (I like) *him*." "I like John better than *he* (like John)." "I am as tall as *he*, *they*, *thou*." (See 372, 386.)

363 *Double Comparatives and Superlatives* should be avoided, thus, "The *lesser* number," "The *most truest* man," ought to be, "The *less*," "The *truest*." "The *more preferable*," ought to be, "The *preferable*."

364 *a* Adjectives which in their *simple form* imply the highest or the lowest possible degree of the quality, do not admit the comparative or superlative form *superadded*, such as, *chief*, *extreme*, *right*, *true*, *perfect*, *universal*, *supreme*, &c.

*b* In general we should avoid using any qualifying words to the preceding. Many writers frequently use the terms "more and most perfect," "more and most universal," instead of "more and most excellent," "more and most extensive." This mode of expression ought not to be adopted, except in very strong

and *impassioned* language, or to express the colouring of a lively imagination. We can say, "*nearer or nearer* to perfection," or "*less and least imperfect*." Should these terms be too weak, others may be adopted. "The glass is as full as it can hold." "The glass is full," or, "It can hold no more."

**L. 58.—365 a** Adjectives must in general be placed immediately *before* the nouns to which they refer—Of several Adjectives, the *Ordinal* generally precede the *Cardinal*, as, "The *first* four," "the *second* four;" "the *last* three"

b When the *Ordinal* adjective precedes the *Cardinal*, a reference is, in strictness, made to several *series*, as, "The *first* two, the *second* two, the *last* two;" &c. But when the *Cardinal* precedes, reference is made merely to *priority of position*, as, "The *two* first," "the *two* last." Similarly, "Other two men," refers to a *series*, but "Two others" has no such reference. In common language, however, this distinction is frequently neglected, thus, we frequently hear—"Other two," "Other three," (as, in Whately's *Ser* pp 20, 21, 63). The sense must determine which mode should be employed—"A good enough judge," should be—"A judge good enough"

**366 a** Adjectives must not be used for adverbs, nor adverbs for adjectives. An *adjective* refers to a *noun* or *subject*, but an *Adverb* indicates the *time* or *manner* of some *verb*, or some *modification* of an *adjective* or *adverb*

b The poets frequently deviate from this Rule, by using adjectives for adverbs, thus, "Drink *deep* or taste not the Pierian spring" "Heaven open'd wide her everlasting gates" This deviation is allowable in poetry, but not in prose (See 420)

c Two adverbs ending in *ly* should not be placed together, when an unpleasant sound would be occasioned, thus, instead of saying "He spoke *extremely improperly*," it would be more agreeable to the ear to say, "He spoke *very improperly*," or in stronger language, "He spoke with the *greatest impropriety*." For the same reason, we should avoid employing Adverbs in *ly* derived from Adjectives in *ly*, thus, *piously* and *righteously* are to be preferred to *holily* and *godlily* (See 222)

d In the following instances, *adjectives* are improperly used for *adverbs* "*Indifferent honest*," "*Excellent well*," should be, "*Indifferently honest*," "*Excellently well*." "They acted *conformable* to his instructions,"—"*conformably*" The following phrases contain *adverbs* improperly used for *adjectives* "They were found rambling in a forest *solitarily* and forsaken,"—"*solitary*, that is, in a *solitary* and forsaken state or condition" "Their manner of living was *agreeably* to their rank and station,"—"*agreeable*, that is, their *manner* was agreeable" "The study of Syntax should be *previously* to that of Punctuation,"—"*precious*, that is, a study *precious* to that of Punctuation"

e The following sentences exhibit the proper application of the adverb (the word qualified, and the adverb qualifying it, are printed in *italics*)—"With regard to original composition, the youth *should*, *preciously* to his taking up the pen *fix* in his mind what object he has in view" "*Agreeably* to this definition, I *intend* to offer to the reader's consideration some remarks." "*Independently* of his person, his nobility, his dignity, his relations, and friends, *may be urged*" "Three months' notice is required *preciously* to a pupil's leaving the school," here, *is required* is qualified, therefore, the adverb *preciously* is used. In the sentence, "Three months' notice is required to be given *preciously* to a pupil's leaving the school," *to be given* is intended to be qualified and, therefore, the adverb *preciously*, is here also properly employed

f As a general rule, it must be observed that the *Adjective form* of a word is used instead of the *adverbial* whenever a reference to the *Subject* rather than to the action implied by the verb is intended, as, "He feels *warm*" that is, he is in a warm state—"He feels *warmly* the insult offered to him" "He always appears (to be) *neat*" "He always dresses *neatly*" "He lives *free* from care." "He lives *freely* at another's expense" "William has grown (has become) *great*"



by his wisdom " "He has grown *greatly* in repute" "The statement seems (to be) *exact*" "The statement seems *exactly* in point" "It makes the plough go *deep* or *shallow*" This, as well as similar expressions, is elliptical, it may be expressed thus, "It makes the plough cut a deep or shallow furrow"—"The rose smells *sweet*," is sweet "The plums taste *sour*," have a sour taste "How *black* the clouds looked," were "Correct thy heart, and all will go *right*," that is "be right" So, in familiar language, we say, "The sentence reads *ill*" "The wine tastes *hard*" "The parcel arrived *safe*" (See 420)

g An adverb sometimes qualifies a whole clause, as, "*Fortunately* for us, the night was clear"

h Substantives are often used *adjectively*, as, "A *stone* cistern;" "A *silver* watch"—These are sometimes connected by a hyphen, and sometimes not—"The *hyphen* is used when both words are short, as, *coal mine*, *corn-mill*" But when the words really coalesce, or have a long established association, the hyphen is not used, as, "*Forkshire*, *honeycomb*"

i Sometimes the adjective becomes a substantive, as, "The *chief good*"

### *Position of the Adjective*

367 The adjective is generally placed *before* its substantive as, "A *generous* man" The following cases are exceptions to this Rule—

1st When some word or words are dependent on the adjective, as, "Knowledge *requisite* for a statesman"

2nd When the adjective is emphatical, or used in certain Titles, as, "Alfred the *Great*," "The heir *apparent*," "The Prince *Regent*"

3rd When several adjectives belong to one substantive, they may either precede or follow the substantive, as, "A *learned, wise, and amiable* man," or "A man *learned, wise, and amiable*" The *longest* adjective is generally placed *the last*

4th When the adjective is preceded by an adverb, as, "A man *conscientiously* exact"

When *number* or *dimension* is specified, the adjective follows, as, "An army twenty thousand *strong*," "A wall three feet *thick*"

5th The verb *to be* often separates the noun from its adjective, as, "Gambling is *ruinous*"

6th When the adjective expresses some circumstance of a substantive placed after an active transitive verb, as, "Vanity often renders a man *despicable*"

7th In an exclamatory sentence the adjective generally precedes the substantive, as, "How *contemphable* are the pursuits of the gay!" "Great is our God"

Sometimes the word *all* is emphatically put after a number of particulars comprehended under it, as, "Ambition, honour, interest, *all* concurred"

## RULE 9 PERSONAL PRONOUNS

## LESSON 59.—Exercise 59.—Page 68

368 *a* Pronouns must agree with the nouns which they represent, in gender, number, and person, and this agreement must be preserved throughout the sentence, as, "The boys were attentive to *their* lessons"

*b* In the sentence, "You draw the inspiring breath of ancient song, Till nobly rises, emulous *thy* own," as *you* and *thy* refer to the same person, they should be in the same number, "Till nobly rises emulous *your* own"—*I* or *you* may be used for the nominative, *you* only for the objective

*c* We and Our are commonly used instead of *I*, *mine*, by sovereigns, persons in authority, authors, and editors of periodicals (See 116 *b*)

369 *a*. The noun and its pronoun must not be employed as nominatives to the same verb, thus, "The boy *he* is good," should be, "The *boy* is good."

*b* Also, the noun and its pronoun must not be the objective to the same verb, thus, "The people, the Lord has destroyed *them*," *them* is superfluous

*c* In the Case Absolute, the succeeding verb agrees not with the case absolute, but with its own subject, as, "He being removed, the *business* proceeded"

370 *a* Personal Pronouns must not be used for *these* and *those* Personal Pronouns are used *instead* of nouns, *these* and *those* have always nouns either expressed or understood; it is, therefore, improper to say, "Give me *them* books," we should say, "Give me *those* books"

*b* At the *beginning* of a sentence, when there is a particular reference to an antecedent, *they* may be employed, as, "The generals have differed among themselves *They* have referred the dispute to their sovereign" When there is *no* reference to an antecedent, but a noun is understood, *those* may be employed, as, "*Those* that sow in tears," that is, *Those* persons, &c

*c* In the singular, however, we say either *he who*, *the man who*, or *that man who*

371 *a* *It is* and *it was*, when expressing the persons or things that may be the cause of any effect or event, are often used in a plural construction, as, "*It was* the seditious that caused the disturbance" It would, however, be better to say, "The *seditious* caused," &c

*b* When the cause of any effect or event is not implied, this mode of expression must not be used, thus, "*It is* true his assertions, though they are paradoxical," should be, "His assertions are true, though they are paradoxical"—*c* A noun of time is also sometimes used in the plural after *it is*, as, "*It is* now three months since I saw him"—*It is* is frequently used indefinitely both in Questions and Answers, as, "Who *is it*?" "*It is I*" "*It is* some strangers who have come"

372 *a* The words *than* and *as* do not govern any case of a pronoun, but the pronoun is either the nominative case to some verb, or the objective governed by a verb or preposition; thus, "Wiser *than* I (am)" "He respected him more *than* *me*," that is, "more than he *respected me*" "He respected him more than *I*," means, "*than* I *respected him*" (See 386 and 362. *f*)

*b* *Than* should not govern *who* in the objective; thus, "*Than whom*" should be "*Than he*"

*c* A Pronoun answering a Question must be in the same case as that of the Question, as, "*Who spoke?* *I, thou, he, they,*" &c (See 348)

373 *a*. The interjections, *O!* *Oh!* *Ah!* are followed by the objective case of a pronoun of the first person, as, "*Oh me!*" "*Ah me!*" but by the nominative case of the noun or pronoun in the second person, as, "*O thou, who dwellest*" "*O Virtue, how amiable thou art*"

*b* *Oh* is used to express the emotion of pain, sorrow, or surprise, and is detached from the word, as, "*Oh!* the deceitfulness of sin!"—*O* is used to express wishing, exclamation, or a direct address to a person, and is generally prefixed only to a noun or pronoun, as, "*O virtue*" (See 229)

374 *a* In the position of the personal pronouns, the second is placed before the third and first, and the first is placed the last, as, "*Thou and he,*" "*Thou and I,*" "*He and I,*" "*You and I*"—Personal Pronouns, when under the government of a Verb, may either precede or follow it (See 387 *e*)

*b* The neuter pronoun *it* is sometimes understood, thus, we say, "*As appears,*" that is, "*as it appears*"—*c* *It* is sometimes employed to express—First, The subject of any discourse or inquiry, as, "*It* has happened unfortunately," "*Who was it* that spoke to him?" Second, The state or condition of any person or thing; as, "*How is it* with you?" Third, The persons or things that may be the cause of any effect or event, as, "*It* was I," "*It* was thou," "*It* was he who did it," "*It* was either the man or woman that spoke" (See 371)

## RULE 10 RELATIVE PRONOUNS

### LESSONS 60, 61.—Exercises 60, 61.—Page 69

**L 60.**—375 *a* The Relative must be of the same gender, number, and person as its antecedent, but is not necessarily of the same case. The verb agrees with the Relative, when it is the subject, in number and person, as, "*He* is unworthy of confidence *who* has betrayed his trust"

*b* The Relative does not agree with its antecedent in case, the antecedent may be in one case and the relative in another, thus, "*The Lord whom we serve* is almighty" Here, *Lord* is the antecedent and nominative to the verb *is*, while *whom* the Relative is in the Objective Case governed by the verb *serve*—Every Relative must have an Antecedent, expressed or understood

*c* The Relative agrees with the antecedent implied in the Possessive Pronoun

as, "Hear *my* words, who *am* your senior" "I pity *thy* fate, who *art* reduced to this state"

*d* In Interrogations with a Nenter Verb, the noun or pronoun following the verb is the proper nominative, as, "Who *art* thou?" "Who *is* he?" "Who *are* they?" that is, "Thou art who?"

376 *a* The Relative is in the *Nominative* case, when it is the *subject* of the verb, in the *Possessive* when it denotes the possessor, and in the *Objective*, when it is the *object* of a verb or preposition, as, "The man *who* perseveres is generally successful" "He *whose* creatures we are, is almighty" "He *whom* we serve is eternal"

*b* When both the Antecedent and the Relative are in the *Nominative* case, as in the preceding example, the Relative is nominative to the verb next to it, and the Antecedent to the latter

*c* When the Relative Clause is *restrictive*, the antecedent noun must have *the*, *that*, or *those* prefixed to it, as, "The or that man, who perseveres, is generally successful" But, when the Relative Clause is merely *explanatory*, the antecedent noun is generally used without an article, as, "Prudence, which is a great virtue, conduces to safety" (See 342)

377 *a* *Who* is applied to persons of both sexes, as, "The man or woman *who*" *Which* to infants, irrational animals, and things without life, as, "The infant *which*, the horse *which*; the book *which*"—*What* includes *that which*, as, "This is *what* (that *which*) I want" (See 119 *d*)

*b* *Which*, in Interrogations, is used individually, when the noun either is or is not mentioned, as, "Which of the three?" "Which man said so?"—But *who*, in Interrogations, is used indefinitely, and always *without* a noun, as, "Who has seen it?"

*c* When a *clause* or *part of a sentence* is the Antecedent, the word *which* is employed, "Though the evidence was strong against the prisoner, he was acquitted, *wh* *ch* ought not to have been the case"

*d* Nouns of *multitude*, unless they express the *plurality* of persons directly as such, must not be represented by the relative *who*, thus, "France *which*," "the court *which*," and not *who* But when *persons* are directly intended, then *who* may be employed, as, "The committee *who* were divided"—*Who* is, of course, applied to animals when *personified*, as, "The old Fox *who*"

*e* *Who* is applied to the *proper names* of little children, as, "The little child John *whom* we saw"—As soon as *reason* begins to act, then *who* is ordinarily applied—*Which* must not be employed for the demonstrative *that*, thus, "after *which* event," should be, "after *that* event."

378 *a* Instead of "*of which*," the possessive *whose* is frequently applied to inanimate things, as, "Pleasure *whose* nature," or, "the nature *of which*" Both forms are allowable, but the latter is generally preferred

*b* *Who* must not be used for *whose* and its governing noun, thus, "Queen Elizabeth, *who* was only another name for prudence," should be, "*whose* name was only another word," &c

*c* The relative *who* must not be employed for *as* when following so, as, "There was no man so sanguine *who* did not fear," should be, "*as* not to fear"

379 *a* *That* is frequently used to prevent the too frequent repetition of *who* and *which*, and is applied both to persons and things, as, "He is a man *that* deserves respect," "Logic is an art *that* teaches us to reason properly" *That* is not applied to Proper Names, thus, we do not say *John that* said so, but *John who*

*b* *That* is generally used after the words *all*, *some*, *any*, the adjective *same*, after a *superlative*, the interrogative *who*, and ordinal adjectives, as, "All *that* hear him"—"The most honourable man *that* you have mentioned" "Who, *that* has common sense, will believe it?" "He is the fourth *that* has fallen"

*c* *That* is also used when persons form only a part of the antecedent, as, "The men and things *that* he has studied, have not improved his morals."

380 *a* The word *what* must not be employed for *that*, nor *that* for *what*, thus, "They would not believe but *what* I was guilty," should be, "but *that*," &c "We speak *that* we know," should be, "*what* we know"

*b* *What* should not be employed for those *which*, thus, "All fevers except *what*," should be, "except those *which*"—*What* is sometimes used in the sense of *partly* as, "*What* with anxiety, and *what* with sickness," that is, "*partly* with anxiety and *partly* with sickness."

*c* The sentence, "They would not believe but *that* I was the guilty person," may be thus explained—"They would not believe any thing, except *that* thing, namely, *I was the guilty person*"

*d* *Somewhat* is used sometimes—1 As a Noun, as, "He had *somewhat* to say"—2 As an Adverb, as, "He spoke in a *somewhat* harsh manner," or, "in a manner rather harsh"—The words represented by a compound pronoun are frequently in different cases, as, "Let us examine *what* or *that* *which* has been sent," here, *that* is in the objective, governed by *examine*, and *which* is the nominative to *has been sent*

381 *a* The words *whichever*, *whatsoever*, and *however*, may be divided by the interposition of the next words: thus, "On *whichever* side he looked," may be expressed, "On *which* side *soever* he looked"

*b* The words *whoever* (ho who), *whatever*, *whosoever*, and *however*, cannot be divided, we properly say, "*Whoever* acts so, acts improperly," "*Whatever* he does, he does well," "*Whosoever* committeth sin, is the servant of sin," "*However* great he may be"

L. 61.—382 To prevent ambiguity, the Relative must generally be placed next to its antecedent, thus, "Solomon the son of David *who* built the temple," implies that David was the builder, but by observing the rule, all ambiguity is avoided, thus, "Solomon *who* was the son of David *built* the temple"

383 *a* When there are two antecedents of different persons, the relative generally agrees with the latter, as, "You are the friend *who* has often relieved me"

*b* Regard must always be had to the sense intended, thus, "I am the man *who* command you," means, that I who command you am the man previously mentioned, *I who* command is here the subject, and *man* the predicate But the

sentence, "I am the man *who* commands you," signifies, that I am your regular commander Here, *I* is the subject, and *man who commands* the predicate

c. In Interrogations like the following, the relative and verb must agree with the former nominative, as, "Is it *you* that has written this letter?" that is, "Is the person who has written this letter *you*?"

d In Scripture language, and particularly when we address the *Deity*, the relative frequently agrees with the *former* of two antecedents, as, "Thou art the Lord, *who* seest us in all our ways"

384 a. The same antecedent requires the same relative to be preserved throughout the sentence. The following sentence is therefore inaccurate, "I am the father *who* loves you, *that* cherishes you, *that* provides for you," and should be, "I am the father *who* loves, *who* cherishes, *who* provides"

b The verb must also agree with the same Relative as its nominative throughout the sentence, thus, "I am the Lord *that* maketh all things, *that* stretcheth forth the heavens above, and spread abroad the earth," should be, "I am the Lord *that* maketh, *that* stretcheth, and spreadeth," &c Should we, however, annex to the preceding sentence the phrase "*by Myself*," then the verbs must be in the first person, as, "I am the Lord thy God *that* made all things, &c, *by Myself*"

385 a In familiar Saxon speech, we frequently place the preposition last, as, "The man we were speaking of" But in grave composition, the preposition should be placed before the relative, as, "The man of *whom* we were speaking"

b So, also, "I am displeased with the manner I have spent my time," should be, "I am displeased with the manner in *which* I have spent my time."—Every relative has an antecedent to which it refers, either expressed or implied, as, "Who speaks much of himself, betrays great weakness," that is, "He who speaks," &c —The relative is frequently omitted in Poetry, both in the Nom and Obj cases

386 a The word *than*, being a conjunction, does not govern the relative *who* in the objective case, thus, "Than *whom*," should be, "than *he*"

b The word *than* had formerly the signification of a preposition, and, as such, governed a noun or pronoun in the objective case, but, as it has lost the meaning, it ceases to have the influence of a preposition —Milton uses *than whom*, apparently for the sake of euphony, for in Par Lost, b i l 257, he says—"All but less *than he*"

c POSITION OF THE RELATIVE —The relatives *who*, *which*, *that*, and *what*, and their compounds *whoever*, *whosoever*, are always placed before the verb, in whatever case they may be, as, "Ho *whom* you respected is dead," "Whoever will persevere, will generally succeed"

## RULE 11 VERBS

### LESSON 62.—Exercise 62.—Page 73.

387. a Transitive verbs govern nouns and pronouns in the Objective case, as, "We admire *them*," "You have read *Milton*."

b The verb *let* is transitive, and accordingly governs an objective case, as "Let *him* attend"—Every Transitive verb has an Objective case, expressed or understood—A whole clause may be the object of an active transitive verb, as, "You see *how few of these men are returned*."

c The objective case should not, if possible, be separated from its verb. This Rule is violated in the following sentence—"Becket could not better *discover*, than by attacking so powerful an interest, his *resolution* to maintain his purpose." The sentence should be "Becket could not better *discover* his *resolution* to maintain his purpose, than by attacking so powerful an interest."

d In nouns, the nominative case, denoting the subject, *precedes* the verb, and the objective case, denoting the object, *follows* the transitive verb, it is this order which determines the sense to be affixed, as, "Alexander conquered Darius." In this sentence, *Alexander*, the subject, precedes the verb, and *Darius*, the object, follows the verb. Were we to place *Darius* before the verb, and *Alexander* after it, the relation would be entirely changed.

e Personal Pronouns, with the exception of the pronoun *it*, having a different form for each case, may sometimes be placed either before or after the verb, as, "*Him* declare I unto you," or, "I declare *Him* unto you." Sometimes, however, when the pronoun is placed before its verb, the proper case is disregarded, thus, "*He*, who under all proper circumstances has the boldness to speak the truth, *choose* for your friend." In sentences of this kind, the ear is very apt to be deceived, on account of the distance between the object and the verb, the pronoun *he*, being the object of the verb *choose*, must be in the objective case, and the sentence may stand thus, "Choose *him* for your friend, who" &c. Attention must always be paid to the proper case of the pronoun, whether it is placed before or after the verb. "*Who* should I see the other day but my old friend?" should be, "*Whom* should I see," &c.

388 a Transitive verbs do not admit a preposition after them, thus, "I must *premise with* these circumstances," should be, "I must *premise* these circumstances."

b A Transitive and an Intransitive Verb should not if possible be connected in the same construction, as, "I have not been able to *see* and *converse* with one of those men."

389 a Verbs signifying to *allow, ask, bring, deny, envy, fine, give, grudge, lend, offer, pay, promise, send, show, teach, tell*, have in familiar language *two objective cases* (the one *direct*, the other *remote*), that which denotes the *person* being governed by a preposition understood, and the other by the verb, as, "He taught *them logic*," that is, "He taught *logic to them*."

b The same verbs also, in the *passive voice*, are frequently, in familiar conversation, followed by an objective case, as, "They were asked a *question*." But this mode of expression is not to be recommended in *grave composition*.

Thus instead of saying, "They were asked a *question*," "He was offered a *pardon*," "He was promised *her*," it would be better to say, "A *question* was asked of *them*," "A *pardon* was offered to *him*," "She was promised to *him*."

c Other transitives seem to govern sometimes two objectives in *apposition*, as "They proclaimed *him* (by the title of) *King*," "God called the *firmament* (by the name of) *heaven*."

390 a *Neuter* verbs do not govern an objective case, nor do Transitive verbs admit a preposition after them, thus, "It repented *Him*" should be, "He repented." "I must begin *with* my story," should be, "I must *begin* my story."

**b VIOLATIONS OF THIS RULE**—"Go, *fly* thee away," should be, "Go, *fly* away." "The nearer his successes *approached* him to the throne," here, a transitive is necessary to complete the sense, it should be, "The nearer his successes *enabled* him to approach to the throne." So, also, in the sentence, "They have spent their whole time to agree the sacred with the profane chronology," should be, "They have spent their whole time to *make* the sacred chronology agree with the profane."

**c.** In such expressions as, "He resided many years," "He rode several miles," the words *years* and *miles* are governed not by the intransitive verbs, but by a preposition understood, as, "He resided *during* many years," "He rode *for*, or *through* the space of many miles."

**d** Some Intransitives, however, govern an *objective* of words having a *kindred* meaning, as, "He *lived* a virtuous life."

**e** Some Intransitives are used transitively when a *preposition* is annexed, as, "He *despaired of* success." Such verbs can be used in the Passive, as, "Success *was despaired of*."—Other verbs, without undergoing any change, are used sometimes as transitive, and sometimes as intransitive, thus, in the sentence, "That conduct *becomes* him," *becomes* is transitive, but, in the sentence, "A boy soon *becomes* a man," *becomes* is intransitive. The sense alone must, therefore, determine the nature of the verb.

**391 a** Intransitive verbs do not admit of the *passive form*, thus, *are swerved, was amounted, was gone*, should be, *have swerved, had amounted, had gone*.

**b** The expressions *have come, are come, have gone, are gone*, &c. are both used, but with a difference of meaning. *Have, had come*, &c. refer to time and action, *are come, are gone*, &c. refer to state, presence, or absence.

**392 a** The verb *to be*, and *passive* verbs of *naming*, have the same case after them as they have before them, as, "I *am* he whom they invited," "I understand *it* to be *them*," "Homer has been styled the prince of poets."

**b ILLUSTRATION**—"I *am* he whom they invited," here, *am* is preceded by the nominative *I*, and must also be followed by a nominative, which is *he*. "Whom do you fancy *him* to be?" that is, "You fancy *him* to be *whom*?" here, *him* precedes the verb *to be*, and therefore an objective follows it, which is *whom*. "It might have been *him*," should be "he." "Whom do men say that I *am*?" should be, "Who do men say that I *am*?" "It is *I* It was *they*." No well educated person would say, "It is *me*," "It is *him*," but—"It is *I*," "It is *he*."

**c** Verbs *passive* of *naming* are generally considered as having the same case after them as they have before them, but it must be observed that some words are understood, thus, "He was called *Thomas*," that is, "He was called *by the name of Thomas*." "Homer has been styled the prince of poets," that is, "Homer has been styled *by the name of* the prince of poets." "He has been appointed *tutor*," that is, "He has been appointed *to the office of tutor*." For all practical purposes, however, the Rule given above is sufficiently correct.

**393 a** Verbs *passive* are joined to their agents by the preposition *by*, as, "He was instructed *by* Thomas."

**b VIOLATION OF THIS RULE**—"The general tenor of the results of these experiments *is opposed* to the hypothesis." We may say, "*opposes* the hypothesis," or "is *contradictory* to the hypothesis," but, if it is intended to retain the verb *oppose* in the *passive* voice, the order of the words should be changed as follows—"The hypothesis *is opposed by* the general tenor," &c.

**394** In familiar language, the Verb in its *active form* is sometimes used with a *passive* signification, as, "She was to *blame*," "A house to *let*," should be, "to be *blamed*," "to be *let*."



## RULE 12 THE SUBJUNCTIVE MOOD

## LESSON 63.—Exercise 63.—Page 75

395 *a* The *Subjunctive Mood* is employed, when an *uncertainty, supposition, condition or dependence* of an action or event on something else is expressed, and is generally preceded by *if, though, except, lest, unless, or that*

*b* In the *Subjunctive*, as in every other mood, the verb must be in the *present, past, or future* tense, according to the sense implied, as, "If the man *is* poor," "If the bill *was* presented," "If he *persecute*"

*c* In *Concessive Clauses*, (that is, those preceded by *though or although*), which assume as *granted* that some thing is or was in existence, the *Indicative Form* of the verb is used for the Present and Past Tenses, but not for the Suppositional, as, "Though he *hears*, he does not attend" "Though he *was* rich, he was not happy" Should I say, "Though he *were* rich," I should imply, "He was not rich," but, allowing that he *should be*, he *would not be* happy (See 148)

396 *a* ILLUSTRATION.—In the *Present Tense*, a *doubt or uncertainty* is implied, respecting a fact which may or may not exist at the *time of speaking*, thus, "If it rains, I shall not go out," that is, either it *does or does not* rain at this present time, but which of the two is uncertain "If the man *is* poor, deal with him accordingly," that is, either he *is* or he *is not* poor "If the mail that has arrived contains a letter for me, I shall soon receive it" "If thou *art* the Son of God," "If thy right eye *offend* thee" Here, either he *is* or *is not* the Son of God, the eye *does or does not* offend. Were we to say, "If thou *be* the Son of God," "If thy right eye *offend* thee," the meaning would be, "If thou *shouldst be* the Son of God," "If thy right eye *should offend* thee" Again, suppose a child making a noise near my door, I request my servant to send it away, but if it is my own son, to send him within Now, had I said, "If he *be* my son," my words would have implied, "If he *should be* hereafter my son," which thing involves an absurdity

*b* The *Past Tenses* represent a conditional past fact or event, of which the speaker is uncertain, as, "If the bill *was* presented, it was doubtless paid," "If the ship *did* arrive, it was contrary to our expectations,"—here, we are uncertain respecting an event, which, if it ever did take place, must have already taken place

*c* The *Suppositional Tense* implies *futurity*, as, "If he *were* present, he would concur with me," that is, "He is now absent, but had he been present, he would have concurred with me" "If you *were* diligent, you would succeed," denotes that you are not diligent

*d* The *Future Tense* denotes a *contingent future* event, which, if it ever do occur, must occur in some *future period*, thus "If the mail *contain* a letter for me that is, "If the mail of *to-morrow should* contain a letter for me" "If thy son *ask* bread wouldst thou give him a stone?" that is, "If thy son *should ask* bread" "Though He *slay* me, yet will I trust in Him," that is, "Though He *should slay* me" "If He do but *touch* the hills, they shall smoke," that is, "If He *should do* only this thing, namely, *touch the hills*, they shall smoke"

*e* The more general form of the *Subjunctive Future* is the employment of the verb without auxiliaries In such instances, the verb undergoes no variation in

any of the persons, thus, "If I go, if thou go, if he go" But, when the auxiliaries *should, would, could, &c.* are employed, they must be varied in the persons, thus, "If thou shouldst, or wouldst go"

*f* The principal conjunctions implying *condition, supposition, or doubt*, are *if, though, unless, except, whether, lest*—*Lest* and *that*, following a command, and *if* followed by *but*, always require the subjunctive future, as, "Take heed lest thou fall," "If he do but promise, thou art safe"

### RULE 13 THE INFINITIVE MOOD

#### LESSON 64.—Exercise 64.—Page 76.

397 *a* When two verbs come together, the latter must be in the *infinitive mood*, when it denotes the object of the former, as, "Study to improve"

*b* When the latter verb does not express the object, but the *end, purpose*, or something *remote*, the word *for*, or the words *in order to*, are understood, as, "I read to learn," that is, "I read for to learn," or, "in order to learn" The word *for*, however, is *never*, in such instances, expressed in good language—Instead of an Infinitive, a *Participle* is frequently employed, thus, "Heartily confronting difficulties is better than avoiding them"

*c* The Infinitive is frequently governed by *adjectives, substantives, and participles*, but, in these instances also, a preposition is understood, though *never* expressed, as, "Eager to learn," that is, "eager for to learn," or "for learning," "A desire to improve," "striving to improve"—The Infinitive sometimes follows *as, than, and ought*, thus, "It is so high as to be invisible," "We ought to do it" It is frequently put *absolutely*, that is, not depending on any verb, and may thus become the nominative to a verb, "To play is pleasant"

*d* The Infinitive Active must not be used for the Infinitive Passive, thus, "That is not proper to say," for "to be said"

*e* Avoid using an Infinitive Mood when the construction requires a nominative and a verb, as, "I am not like other men, to envy the talents they cannot reach," should be, "I am not like other men, who envy the talents," &c "That all our doings may be ordered by Thy governance, to do always that is righteous in Thy sight," ought to be, "That all our doings may be so ordered by Thy governance that they may be (always) righteous in Thy sight"

398 *a* The verbs *behold, bid, dare* (neuter), *feel, hear, let, make, need, observe, perceive, and see*, require an infinitive, without the sign *to* prefixed, as, "I bade him do it," "I heard him say it," and not, "to do it," "to say it"

*b* But in the passive voice, the same verbs, except *let*, require the infinitive mood, with the sign *to* generally prefixed, as, "He was bid to go," "He was made to run"

*c* *Have*, when a principal verb, generally requires *to* after it, as, "He had to send the money"—We can also say, "I feel that it is," or "feel it to be"

*d* *Dare*, when transitive, has the infinitive with *to*, as, "He dares him to breathe upon the leaf" Also, the emphatic form of *dare* intransitive is followed by *to*, as, "He did not dare to come."—*Need*, when transitive, may admit *to* after the noun, as, "He needed prudence to succeed" When intransitive, it is formed like an auxiliary, and is followed by a verb, without the prefix *to*, as, "He need go no further" (See 162 *c*, 188 *d*)

399 *a* Instead of the infinitive mood, the *present participle* is often used after the verbs *avoid, begin, behold, cease, feel, find,*

hear, mark, observe, perceive, purpose, see and watch, thus, we may say, "He felt it burn," or "burning," "I heard him speak," or "speaking"

The Infinitive denotes the simple form, the participle the progressive form

b Verbs of affirming, believing, denying, doubting, discovering, knowing, supposing, thinking, wishing, and some verbs denoting the operations of the senses, prefer the word *that* with a personal verb, and its nominative, instead of the infinitive, thus, instead of saying, "I know him to be a scholar," "They doubted it to be genuine," we may say, "I know *that he is* a scholar," "They doubted *that it was* genuine," or, "They doubted *its genuineness*"

So also, instead of saying, "He is said to have written a poem," we may say, "It is said that he *has written* a poem" "Bills are requested to be paid half-yearly," better thus, "It is requested *that bills (should) be paid* half yearly"—For the Infinitive Present and Perfect Tenses, see 409 a, b

#### RULE 14 THE USE OF THE TENSES

#### LESSONS 65. a. & b.—Exercises 65. a. & b.—Page 76

I. 65. a.—400 a In the use of the tenses, care must be taken to employ that tense which properly conveys the sense intended, whether of present, past, or future time, thus, "After I visited Europe I returned to America," should be, "After I *had visited*, I returned," &c

b Here, carefully study the Explanation of the Tenses, from 196 to 218

c. "After I visited Europe, I returned to America," ought to be *had visited*, because the action implied by the verb *visited* was completed before the other past action *returned*—*Had*, signifying *possession*, must not be used for *would*, thus, "I *had* rather do it," should be, "I *would* rather do it" We frequently hear, "Be that as it *will*" It should be "Be that as it *may*"—In the beginning of a sentence, the abbreviated subjunctive is neater than the full form, thus, "Were there no difference," is more general than, "If there *were* no difference"—A double subjunctive must not be employed in two correspondent clauses, thus, "Had he done this, he *had* escaped," should be, "Had he done this, he *would have* escaped"

401 If the verbs are in different Moods and Tenses, the Nominative is generally repeated, when connected by *and*, as, "I know it *and* I can prove it"—The Nominative is always repeated, when the verbs are connected by *either—or*, *neither—nor*, *but*, *though*, *although*, as, "He promised *but* he did not perform"—Also when the sentence is Interrogative or Emphatical, as, "Do you say so, and can you prove it?" (See 322)

402 a An immutable truth must be expressed in the present tense, though quoted with a past observation, as, "Christ said that punishment awaits the wicked," "Charles asserted that virtue is always amiable" It would be improper to say, "awaited, were"

*b* Here, "Punishment awaits the wicked," and "Virtue is always amiable," are considered as immutable truths, and therefore, whether the verbs *said* and *asserted*, agreeing with the subjects, *Christ* and *Charles*, were in present or past time, the verbs *awaits* and *is* must be in the present

*c* But when the thing *asserted* is not always the same, a *past* tense must be used to denote *past* time, and a *present* to denote a *present* time, as, "William *said* that he *was* very happy," not, "is very happy" "William *says* that he *is* very happy"

403 *a* The *perfect participle*, and not the *past tense*, is used after the tenses of the verbs *have* and *be*, as, "I *have written*," "It *was stolen*," and not, "I *have wrote*," "It *was stole*"

*b* The *perfect participle* must never be used for the *past tense*, thus, "He *begun*," "He *run*," "He *drunk*," ought to be, "He *began*," "He *ran*," "He *drank*"

404 *a* When the *Subjunctive present* is used after the words, *when*, *till*, *before*, *as soon as*, *after*, the *relative time* of a *future action* is denoted, as, "When he *arrives*, he *will be* welcome"

*b* The *Subjunctive perfect* is used after the same words, to express the *completion* of a *future action* or event, as, "He *will never be* better *till* he *has felt* the pangs of poverty"

405 *a* The *principal* and *active verb do*, and its *participle done*, must not supply the place of a *neuter* or a *passive verb*, thus "He *does not feel* so well satisfied as he *ought to do*," should be, "as he *ought to feel*"

*b* But the *auxiliary do* may supply the place of an *active verb*, as, "You *wrote* your exercise much better than you are *accustomed to do*," that is, "than you are *accustomed to write it*"

*c* VIOLATION OF THIS RULE.—"This part of knowledge has always been growing, and will *do* so till the subject be exhausted" "Do what?" The *auxiliary do* cannot refer to *been*, for the verb *to be* does not imply action, nor can we say, "*do* growing" The sentence ought to be, "This part of knowledge has been always growing, and *will still be* so," &c, or, "*will continue to grow*"

**§. 65. b.**—406 In *compound tenses*, avoid using only a *part* of a *complex tense* which thus conveys no precise meaning without the remainder, thus, "This may serve for any book, that *has* or *shall be* published," should be, "that *has been* or *shall be* published"

407. *a* When the *auxiliaries* are employed to denote *present*, *past*, or *future time*, care must be taken that the *subsequent verb* be expressed in the *same tense* with the *antecedent verb* containing the *auxiliary*; as, "He *may* or *can* write if he *chooses*," "He *might* or *could* write if he *chose*"

*b* In the former sentence, *may* or *can write* is in the *present tense*, and, therefore the *subsequent verb chooses* must also be in the *present tense*, in the latter sentence, *might* or *could write* is in the *past tense*, and, therefore, *chose* must be in the same.

"It would afford me satisfaction if I could perform it." "It would have afforded me satisfaction, if I could have performed it"

"It is my desire that you shall come," "It was my desire that you should come,"

"I shall feel obliged if you can grant," "I should feel obliged if you could or would grant."

So, also, in the following sentences, "I hope that you will come," "I hoped that you would come." From these instances, it will be seen that the indicative corresponds with the subjunctive in the following tenses —

Indic	Pres. I rule	Subjunc	Pres when I may, can write
	Past. I wrote		Past when I might, could, would, should write
	Fut. I shall or will write		Pres when I may, can write

c. Additional instances illustrative of this rule —

He can, may ask	Sub { if he can, may, shall write if he has written, to denote completion
-----------------	--

He might, could ask	{ if he could, might, would, &c write if he had written, to denote past time.
---------------------	--

{ He may write He might write It would seem	if he is disposed if he were disposed that I should write
---	---

403 a In the *Subjunctive Mood*, when *negation* is implied, the *past* tense is used to denote *present* time, and the *past-perfect* to denote *past* time, thus,

Sub "If I had the book,—Pot. I would send it," implies that I have it not

Sub "If I had had the book,—Pot. I would have sent it," refers to past time

Sub "If I have the book,—Ind. I will send it," denotes mere uncertainty;—I may have or may not have it, which of the two I do not know

b In like manner, when the subsequent verb immediately follows the words *as if*, the *past* tense is used to denote *present* time, and the *past-perfect* to denote *past* time, as, "He fights as if he contended for life," "He fought as if he had contended for life"

"He fights as if he contended or, were contending for life," here, *fights* and *contended* express two actions that are contemporary, namely, both in *present* time and yet, the former is in the *present* tense, and the latter in the *past* tense.

"He fought as if he had contended, or had been contending for life," here, also the two actions implied in the words *fought* and *had contended*, are contemporaneous, both implying *past* time, but, the latter verb, on account of its following the words *as if*, is put in the *past perfect* tense

409 a The *Infinitive Present* is used to denote a period of time either *contemporary with*, or *subsequent to* that implied by the governing verb, as, "From the conversation which I had with him, he appeared to be a man of learning"

The *Infinitive Present* is also used after the verbs denoting *hope*, *intention*, *determination*, *desire*, *command*, or *permission*, as, "The Apostles were determined to preach the Gospel"

b The *Infinitive Perfect* is used to denote a time *antecedent* to that implied in the governing verb, as, "Kirkstall Abbey appears to have been an extensive building"

c ILLUSTRATION.—“From the conversation which I had with him, he appeared to be a man of learning,” here, the verb *to be* is in the infinitive present, because it is contemporary with its governing verb *appeared*, that is, happening at the same time. “The apostles were determined to preach the Gospel,” here, the verb *to preach* is put in the infinitive present, because the action expressed by the verb *to preach* is subsequent to its governing verb *determined*.

d “Kirkstall Abbey appears to have been an extensive building,” here, *to have been* is antecedent to *appears*, that is, it relates to a time which was past before the time which is implied by the word *appears*.

Again “It would afford me pleasure to do it,” here the infinitive present is used, because the action is not yet performed, the meaning is, ‘It would also afford me pleasure to do it now, or at some future period.’ “It would afford me pleasure to have done it,” here, *to have done* is antecedent to *would afford*, and is, therefore, put in the infinitive perfect, the meaning is “It would now afford me pleasure to have done it some time ago.” “It would have afforded me great pleasure, as often as I reflected upon it to have been the messenger of such intelligence,” here, *to have been* is in the infinitive perfect, because the message is antecedent to the pleasure.—“You ought to do it,” implies present duty, ‘You ought to have done it,’ implies past duty.

## RULE 15 THE PARTICIPLES

### LESSON 66.—Exercise 66.—Page 79

410 a Participles derived from transitive verbs, govern the objective case, as, “hearing him,” “having praised them”

b Words ending in *ing* are of four kinds —

- 1 Participles, as, “He spent his time in reading, studying, walking”
- 2 Infinitives, as, “To be studying, to be reading,” &c
- 3 Adjectives, as, “He is a reading, observing, reflecting man”
- 4 Nouns, as, “The reading was good,” “The writing was defective.”

c The Participial form is a convenient variety for an adverb or conjunction and a clause, thus, “On hearing the case,” for “When I heard the case.”—When a Participle becomes a Noun, it has all the properties of a noun, and is called a “Participial Noun.” A Participial Noun or Gerundive may have an article before it and the preposition *of* after it, as, “The wanderings of the Imagination”

d Participial adjectives retain the termination, but not the government of participles, when, therefore, they appear to be followed by an objective case, that objective requires the insertion of a preposition, as, “He was most deserving of attention.”—The participle is frequently taken absolutely as “Properly speaking, there is no such thing as chance.”—Such phrases as, “He went a hunting, a fishing, a-begging,” &c may be considered elliptical, thus, “He went on a hunting excursion,” &c (See 226 b)

411 a When the noun following the participle in *ing* is active, or doing something, the participle is considered a Verbal or Participial Noun, and requires an article before it, and the preposition *of* after it, as, “In the hearing of the philosopher.” “By the preaching of Paul” Here *philosopher* is the hearer, *Paul* the preacher.

b When any ambiguity would arise from this mode of construction, the possessive with *s* should be substituted for the particle *of*, thus, “the killing of the gamekeeper,” is ambiguous. We cannot say whether the gamekeeper was the killer or the killed. The following expression is clear, “This cannot justify the gamekeeper’s killing the man”

c A word used simply as a participle requires neither an article before it, nor the preposition *of* after it, but, if derived from a transitive verb, it will govern the noun following in the objective case, as, "In *hearing* the philosopher," here, the philosopher *was heard*

d When I say, "In *the hearing* of the philosopher," the philosopher is active, is the *hearer*, "In *hearing* the philosopher," philosopher is passive, *as heard*, "In *hearing of* the philosopher," implies hearing something about him

e A preposition frequently governs a participial clause, as, "After *having heard* the philosopher," here, the clause is governed by *after*, while philosopher is in the objective governed by "having heard" — When a preposition usually follows the participle, the word *of* is inadmissible, as, "His depending on promises proved his ruin" Here *of* could not be inserted after *depending*

412 a *Participial Nouns* perform a double office, first, by governing nouns and pronouns in the *possessive* case, and secondly, if derived from transitive verbs, by requiring the noun or pronoun following to *be* in the *objective* case, without the intervention of the preposition *of*, as, "Much depends on *William's observing* the rule, and error will be the consequence of *his neglecting* it" "Much depends on the rule's *being observed*"

b "What do you think of my horse's *running*?" is different to "What do you think of my horse *running*?" "My horse's *running*," implies that he *did run*, but, "my horse *running*," implies a question whether he shall or shall not run "I have some recollection of *his father's* being (in the capacity of) judge," here *father's* is the possessive governed by *being*

413 a The *active* participle must not in general be used for the *passive* participle, thus, "Money was *wanting* to defray the expenses," should be, "Was *wanted*," &c

b In *familiar* language, however, the participle *ing* of *owe*, *miss*, *want*, and a few others, has long been used in a passive sense as, "Debts are *owing*," "A book is *missing*"

c Instead of using the Participle in *ing* in a passive sense, the *Present Passive Participle* with *being*, denoting *progress* or *incompleteness*, is now very frequently employed, as, "The house is *being built*," "The work is *being printed*," "The arrears were *being collected*" (See 167 c)

d The following sentences are incorrect,—"Young men *educating* for the Christian ministry," should be, "Young men *preparing*, *studying*, or *under instruction*, for the Christian ministry" "I want my coat *mending*, *repairing*," &c, should be, "I want my coat (to be) *mended*, *repaired*," &c

## RULE 16 ADVERBS

### LESSONS 67. a. & b.—Exercises 67. a. & b.—Page 83.

L 67. a.—414 *Position of the Adverbs*—Adverbs require a certain *position* in sentences, and generally a certain *form* They must be placed *near* the words whose signification they modify, that the sense may be exactly conveyed.

They are generally placed,—1 *Before* Adjectives,—2 *after* Verbs that are single, but sometimes *before* them,—3 *between* the Auxiliary and the Verb,—4 *In* Passive Verbs *after* the Auxiliary when there is *one*, and frequently *after* the *last*, when there are *two* or *more*—5 When there are *several* Adverbs and *several* auxiliaries, the adverbs must be *intermixed*—6 In Exclamatory expressions, the Adverbs generally *introduce* the sentence—7 The negative *not* is placed *before* the Participle, whether it is active or passive, and *before* an Infinitive Mood

ILLUSTRATION—The Adverb is placed—1 *Before* adjectives as “A truly diligent man”—2 *After* a verb when it is single, and *after* the object of a transitive verb, as, “He speaks *correctly*.” “He loves *him* *sincerely*.” Sometimes, however, it *precedes* the verb, as, “He *really* respects him.”—3 *In* active and *neutral* verbs, where there is *one* auxiliary, it is placed either *between* the auxiliary and the verb, or *after* both, as, “He has *diligently* employed his time.” “He has spoken *well*.” When there are *two* auxiliaries, it is placed either *between* them or *after* both, as, “He might *easily* have known the result;” “He should have *earnestly* urged it upon him.” But sometimes, when anything emphatical is intended, it *precedes* the auxiliaries, as, “And *certainly* you must have known.”—4 *In* passive verbs, the adverb is generally placed *after* the auxiliary, when there is *one*, and frequently *after* the *last*, when there are *two* or *more*, as, “He was *graciously* received.” “He might have been *correctly* instructed in that science.”—5 When there are *several* adverbs, and *several* auxiliaries to the same verb, the adverbs must be *intermixed* with the auxiliaries, as, “I have *always* been *very* much perplexed under these circumstances.”—6 *In* interrogative and exclamatory expressions, the adverbs generally *introduce* the sentence, as, “*How* completely this most amiable of human virtues had taken possession of his soul.”—7 A negative adverb is placed *before* the participle, whether it is active or passive, as, “*Not* having heard,” “*Not* having been seen.”

41 “Care must be taken in the position of the word *only*, if I say, “*Only* he was poor.” I mean, there was only one objection to him.—“He was poor.” If I say, “He *only* was poor,” I mean that “He was the *only* individual that was poor.” If I say “He was *only* poor,” I may mean that “He was poor and nothing else.” *Only* follows the nouns and pronouns to which it refers, as, “Him *only* have I known.” “The man *only* was discovered.” When there is a negative, *only* precedes the noun and pronoun, as, “*Not only* the sheep, but also the horse,” and, also, when it refers to one of two words indifferently, as “Theism can be opposed *only* to polytheism or atheism.” When it refers to a whole clause, it is generally placed *before* it, as, “By greatness, I do not mean, *only* the bulk of any single object but the largeness of the whole view.” These observations will generally be applicable to the words *merely*, *solely*, *chiefly*, *first*, *at least*, and a few others.

b “It is *not* the business of virtue, to extirpate the affections of the mind, but to regulate them,” should be, “It is the business of virtue, *not* to extirpate the affections” &c “It is *not* my intention to compel, but to advise,” should be, “It is my intention *not* to compel but to advise.” “I do not think that he was averse to the office, *nor* do I believe that it was unsuited to him.” Here, *as* do think and do believe are nearly synonymous one must be rejected, and *or* substituted for *nor* thus, “I do *not* think either that he was averse to the office, or that it was unsuited to him.”

c When an *article* is used, it must be placed either *before* the adverb or *after* both adverb and adjective, as, “On a rather cursory perusal of the book, ‘Too great a variety’”

d In the following example, *jointly* is not in its proper situation, “The Celtiberi, in Spain, borrowed that name from the Celtæ and Ibæri, from whom they were *jointly* descended.” “*Jointly* with whom?” It should be, “from whom (the Celtæ and Ibæri) *jointly* they were descended.”

416 a The adverb *enough* is always placed *after* the adjective which it modifies, and the adjective and the adverb *after* the substantive, as, “A house *large enough*”



b The adverb *never* must not be used for *ever*, thus, "Charm he *never* so wisely;" should be "Charm he *ever* so wisely"—Likewise *ever* must not be used for *never*, thus, "We seldom or *ever* see him" should be, "We seldom or *never*," the speaker intending to say, *rarely*, or rather at no time see him

c The words *never* *sometimes*, *often* *all* *up* generally precede the verb, as, "I *never* was there" "He *always* speaks" But they may either precede or follow an auxiliary, as, "He was *never* allowed," or, "He *never* was allowed to be idle"

417 a Avoid using *ever* (ever) for *ere* (before) and the reverse or the prep *to* for the adverb *too* (signifying addition or excess), or the prep *of* for the adverb *off*

b The adverb *off* is employed to denote distance, separation, as, "The house is two miles *off*," "He took *off* his hat," "The affair is *off*," "The fever is going *off*"—The preposition *of* denotes source, author, from, possession, &c, as, "God is the creator *of* the world" "Some *of* them" "The house *of* Thomas"

We say—Better *off*, badly *off*, well *off*, poorly *off*, denoting a prosperous or poor condition We also say—"I think better *of* him," "meanly *of* him," "well *of* him," in the sense of respecting or concerning him

418 a The adverbs *hence*, *thence*, *whence*, do not require *from* before them, as each of them implies that preposition, thus, "*Whence* did you come?" signifies, "from *what* place?"

b *Hither*, *thither*, and *whither* were formerly used after verbs of motion, as, "Come *hither*, go *thither*" This mode is now considered too formal, and is consequently restricted to solemn occasions At present, the adverbs *here*, *there*, *where* are employed not only after verbs of motion, but also of rest, as, "He came *here*," "We rode *there*," "He dwells *there*"

3 67. b.—419 a Adverbs must not be used in Place instead of Nouns and Pronouns, thus, "Since *when*?" "The *then* ministry," though very common, are incorrect They should be, "Since *what* time?" "The ministers *of that* period"

b The Adverbs *when*, *where*, *whence* *how* and *why* are frequently, in common language used almost redundantly after nouns of time, place, manner, and cause thus, "State the *hour* *when* (in which) it happened" "The *reason* *why* he did it," is this, "—better thus, "The *reason* for his doing it was"

c The phrases a little while, worth while, somehow, anyhow, anywhere, nowhere, are confined to colloquial language, and are not adapted to grave composition a poet—*then* is frequently used for a noun, as, "Till *then*, who knew the force of the sword arms"

420 a Adverbs must not be used for Adjectives; thus, "The *very* hoped for a soon and prosperous result," should be, "for an *early* and prosperous result" "The fleet arrived *safely*," should be, *safe*, as the *safety* of the fleet and not the manner of arrival is

intended "She received the diamonds *safely*," should be, *safe* (See 366)

b We should avoid the immediate sequence of two words in *ly*, thus, "He acted exceedingly indiscreetly," should be, "very indiscreetly," or "with the greatest indiscretion" (See 366 c)

421 a When no reference to place is intended, the adverb *where* must not be used for a *relative* and a *preposition*, as, "They framed a protestation, *where* (should be, *in which*) they repeated all their former claims"

b But when there is reference to place, the adverb *where* may be employed, as, "Tell me *where* it happened"

c The compounds of *here*, *there*, *where*, as, *hence* (in this), *thence* (in that), *whence* (in *hereby*, *thereby*, *whereby*, *hereof*, *thenceof*, *whereof*, are frequently used in familiar language for a noun or pronoun and a preposition

422 When the adverb *there* is used, either as an expletive or as an emphatical word, it precedes the verb and the nominative noun, as, "There is a man at the door" In this clause, *there* may be omitted, and the phrase stand thus, "A man is at the door" "There the wicked cease from troubling, and there the weary are at rest" In this sentence the adverb *there* is emphatical When *there* is applied in its strict sense, it generally follows the verb and the nominative case, as, "The man stands *there*"

#### RULE 17

423 a A *Negation*, in English, admits only *one* negative word, thus, "He has *not* done *nothing*," should be, "He has done *nothing*," or, "He has *not* done *any* thing" Double negatives are, therefore, improper when negation is intended

b Two negatives are, in general, equivalent to a weak affirmative, as, "No! did they *not* perceive him," means, "They did perceive him" They are not, however, equivalent to an affirmative in every instance, for, when I say, "His manners were *not* indecent," if I do not accompany the expression by a peculiar emphasis, I may imply only a moderate degree of the quality

c The intervention of *only*, which is equivalent to a distinct clause, preserves the negation, as, "He was *not only* illiberal, but he was covetous," that is, "He was both illiberal and covetous"

d *No* is the opposite to *yes*, and must never be employed with reference to a verb or a participle, thus, "Whether he can go or *no*," should be, "Whether he can go or *not*" *No*, used as an adverb of degree, is connected with a comparative, as, "*No* better" *No*, prefixed to a noun, is an adjective, as, "*No* man" (231 j)

e *Not but* is equivalent to two negatives, and is a weak affirmative, as, "*Not but* that the situation has some advantages"—*Cannot but* is equivalent to *Must*, as, "He *cannot but* be unhappy"

f VIOLATION OF THE RULE—"Ariosto, Tasso, Galileo, *no more* than Raphael, were *not* born in republics," should be, "*Neither* Ariosto, Tasso, nor Galileo, *any more* than Raphael, was born in a republic,"

## RULE 18 PREPOSITIONS

## LESSONS 68 to 70 a. to c.—Exs. 68 to 70. a. to c.—Page 85

**L. 68.—424 a** Prepositions govern nouns and pronouns in the *Objective* case, and are generally placed *before* the words which they govern, as, "*Without industry there can be no excellence*" "*He was esteemed by us*"

**b** The prepositions *to* and *for* are often understood, both in *poetical* and in *familiar language*, before pronouns, as, "Give me a pen," that is, "Give a pen *to* me" "Woe is me," that is, "Woe is *to* me" The prepositions are also frequently omitted before nouns denoting *time*, *space*, or *dimension*, as, "Twice a year," that is, "*during* the year" "He ran five miles," that is, "*for* or *through* the space of five miles"

**c** An *adjective* must not supply the place of a *preposition* and a *noun*, thus, "A desk five feet *long*," should be, "*in length*" "A boy of ten years *old*," should be, "ten years *of age*."

**425 a** The preposition should in formal composition be placed immediately *before* the relative which it governs, as, "He is a person *to whom* I am much attached"

**b** In *familiar language*, however, the preposition is frequently placed after the relative, as, "This is the man *whom* we were speaking of" (See 287)

**426 a** A preposition must not be separated from the *noun* or *pronoun* whose relation it expresses Thus, "The ignorance of the age in mechanical arts, rendered the *progress* very slow, of *invention*," should be, "rendered the *progress of invention* very slow"

**b** A preposition and an active verb are not elegantly connected with the same noun, thus, "He spoke *to* and advised *him*," should be, "He spoke *to him* and advised *him*"

**c. Two Prepositions** must not be connected with the same noun, if any ambiguity would arise, or the sentence be rendered inelegant But, in other respects, this mode is *allowable*, as, "A suspension *of*, or deviation *from*, the known laws of nature"

**427 a** Different *relations* and different *senses* must, of course, be expressed by *different* prepositions Thus, we say, "He discourses upon the subject *with* great fluency."

**b** The *same relation* must not, therefore, be expressed by *two different* prepositions in the same clause, thus, "The combat *between* thirty French *against* thirty English" should be, "The combat *between* thirty French *and* thirty English"

**c** For the use of *Prepositional Phrases*, see 225 c

**128. a** When prepositions are annexed to nouns, they are generally the same as those annexed to the verbs from which

the nouns are derived, as, "A correspondence *with*," "To correspond *with*"

So, also, "An adherence *to* anything," "To adhere *to* anything," "Expulsion *from* a place," "To expel *from* a place," "He abhorred intrusion *into* any society whatever," "To intrude one's self *into* the offices of government"

b Before different divisions of *time*, we use *on* before a day, *in* before a greater division, and *at* before a smaller division, as, "On Tuesday, *in* March, *in* 1838, *at* seven o'clock *in* the evening"

c. The names of islands, cities, and towns (but not of rivers), which might be placed in apposition, are sometimes connected by *of*, as, "In (the island *of*) Malta," "In (the city *of*) London," "In (the town *of*) Hull," "Near (the river) Thames"

429 a The *Idiom* (that is, the regular syntactical structure) of our language requires particular prepositions to be used, after certain words and phrases, as, "Abhorrence *of*," "adapted *to*," "dependent *upon*"

b To assist the student in the proper application of these words, he is furnished, in the next page, with a copious List of nearly all the words of the Language in general use with the appropriate preposition annexed

*A List of Words, with appropriate Prepositions annexed.*—

Abandoned to his fate, <i>by</i> all	Adhere to	Aim at
Abatement from the price,—of a shilling in the pound on a book	Adherent of	Akin to
Abhorrence of	Adhesive to	Alarmed at
Abide in, at, with	Adjacent to	Alien to
Abjuration of	Adjoin to	Alienate from
Able in discussion	Adjourn to	Alight from, on, at
Abound in, with	Adjudge to	Alive to
Abridge of, from	Adjunct to	Allege against
Abound from	Adjusted to	Allegiance to
Abolish from	Admirable for	Alliance with
Absorb in	Admission (access) to, (entrance) into	Allotted to
Absent from	Admit of	Allowable for a person, in a thing
Abstain from	Admitted to	Allude to
Abstinent in his diet	Admonish of	Allured by
Abstract from	Adorned with	Alteration in a thing
Abusive to	Adroit in	Alteration between
Acceded to	Adulterate with	Altered for the better
Accept of	Advance against, to- wards	Alternate with
Acceptable to	Advantage over, of	Alternative to
Access to	Advantageous to	Amalgamate with
Accessible to	Adverse to	Amazed at
Accessories to	Advert to	Ambitious of.
Accidental to	Advise with	Amenable to
Accommodated to, with	Advocate (noun) for, of	Amerce in
Accompanied with, by	Affable in	Amount to
Accomplished in	Affected in manners, by events	Amuse with
Accord with, when neu- ter, to when trans.	Affectionate to	Analogy to, with, be- tween, as, "The body politic bore no ana- logy to the natural," "Some analogy be- tween the customs"
Accordance with	Affection for	Angry at, for, with
According to [for	Affluenced to	Animadvert on
Accommodable to a person	Affinity to, between	Animate with, at
Accredited to	Affix to	Animosity against a person
Accurate in	Afflicted with	Animosity between two
Accused of a crime by any one	Affrighted at	Annel to
Accustom to	Affraid of	Announced to
Acquaint with	Agent for	Announced at, with
Acquiesce in	Aggravated at a thing, by a person	Anointed with
Acquire by practice with difficulty	Aghast at	Answer to for
Acquit of	Agitated by	Answerable to a person for
Active in	Agree with persons, for a thing, to things proposed by others, agree upon things among themselves, as, "They quickly agreed upon the con- ditions"	Antidote to, against
Adapted to a thing, for itself	Agreeable to	Antipathy to, against
Add to	Agreement between	Anxious for, about
Addicted to	Aided by,	Apart from
Address to		Apology for
Accept in it		Apostrophe from,
Acquaint to		Appalled at

Apparent to  
 Appeal to  
 Appended to  
 Appertain to  
 Appetite for  
 Applicable to  
 Apply to a person, for  
 a thing  
 Appoint to  
 Apportioned to  
 Apposite for  
 Appreciated by  
 Apprehensive of  
 Apprized of  
 Approach to  
 Appropriate to  
 Approve of  
 Approximate to  
 Apt (fit) for, (clever) in  
 Aptitude for  
 Arbitrary in conduct  
 Ardent for office, in  
 work  
 Arm with, against  
 Arraigned for a crime  
 Arrayed with, against  
 Arrested for debt  
 Arrive at Hull, in the  
 steamer  
 Arrogant in conduct  
 Ascend above  
 Ascendant over  
 Ascribe to  
 Ashamed of  
 Ask or inquire of a per-  
 son, for something  
 we want, respecting  
 something we wish  
 to hear of  
 Aspire to, after  
 Assembled for  
 Assent to  
 Assessed at  
 Assiduous in  
 Assigned to  
 Assimilate to  
 Assist with money, in a  
 matter  
 Associate with, and  
 sometimes to after an  
 objective case, as,  
 "The prudent mon-  
 arch associated Titus  
 to the full powers of  
 the imperial dignity"  
 Assure of  
 Astonished at  
 Astounded at,

Atone for  
 Attach to  
 Attain to  
 Attend (listen) to, (wait)  
 upon, at  
 Attendance on, upon  
 Attentive to  
 Attracted to  
 Attributed to  
 Attributive of  
 Austere in  
 Authority for, over  
 Auxiliary to  
 Available for  
 Availed of  
 Avenge on  
 Averse to  
 Aversion to a man, from  
 his conduct  
 Avert from  
 Awake to  
 Awarded to him for con-  
 duct  
 Aware of  
 Awkward in  
 Backward in  
 Badly off  
 Baffled in, with  
 Balk of  
 Banish from  
 Bare of  
 Barter with a person for  
 something  
 Bark at  
 Based upon  
 Bathed in, with  
 Bawl at  
 Be in at  
 Bear with, away, off,  
 upon  
 Beat off an enemy  
 — against the shore  
 Beautify with  
 Bechon to  
 Beckon with  
 Bedaub with  
 Bedeck with  
 Bedewed with  
 Beg of  
 Begirt with  
 Beguile of  
 Beguiled into a thing  
 by a person  
 Believe in, sometimes on  
 Belong to  
 Beneficial to  
 Benevolent to  
 Bent on upon

Benumbed with  
 Beoneth to  
 Bereft of  
 Besieged by  
 Besmeared with  
 Bespangled with  
 Bespattered with  
 Bestow upon, on  
 Betray to a person, into  
 anything, as, "Judas  
 betrayed his Master  
 to the rulers," "He  
 was betrayed into the  
 hands of his enemies"  
 Better off (417)  
 Beware of  
 Bewildered by  
 Biassed in opinion  
 Bigoted in opinion  
 Bind to, in, around,  
 about  
 Blame for  
 Blended with  
 Blessed with, in  
 Blind to  
 Blush at for  
 Boast of  
 Boggle at  
 Border upon, on  
 Borrow of, from  
 Bound in honour by ties  
 Bounded by  
 Brag of  
 Breakfast on  
 Burdened with  
 Buried in  
 Burn with  
 Burst with  
 Busy in  
 Buy of, for  
 L 69 — Calculate upon  
 a thing  
 Calculated (fitted) for  
 Call on, upon, at, for  
 as, "We call on or  
 upon a person, at a  
 house, for a thing"  
 Callous to  
 Candid in  
 Capable of  
 Capacity for  
 Capricious in  
 Care for  
 Careful of, in  
 Carp at  
 Carry into, to, for.  
 Carry on, out, through,  
 off

Cast up an account — on a shore. — away, cast down	Commemorative of	to the strength of the union" 3 "Adom-jah conferred with Job"
Catch at	Commensurate with	Confess to
Caution against.	Comment on	Confide in
Cautious of.	Commiserate with	Confined to
Cavil at	Commit to, against	Confirmed in
Celebrated for.	Common to	Conflict with
Cement with, to	Communication between	Conformable to
Censurable for	Comparable to	Conformity to with, between.
Certain of	Compare with, in respect to quality, to, by way of illustration, thus, "He compared himself with that great man," "Anger may be compared to fire"	Confound with
Chagrined at.	Compatible with	Confront with
Change for the worse, from one thing to another	Compelled to	Confused with
Characteristic of	Compensated for his loss	Congenial to
Charge to, with, on. A person or agent is charged with a thing and a thing is charged on a person or agent	Compete with	Congratulate upon, on
Charitable to	Competent for	Conjoined with
Charmed with	Complain of a thing to a person	Connect with
Chastised by, for	Complain against any one	Connote at
Cheat of	Complaisant to	Conscious of
Cheered with	Complete with	Consecrate to
Circumspect in	Compliance with	Consent to
Civil to	Complied with	Consequent upon
Clamorous against	Composed of	Consign to
Clash against, with	Comprehended in	Consist of, to be composed, in, to be comprised, as "The land consists of plains and valleys," "Their skill consists only in a certain manner which they have affected"
Clasp to	Comprised in	Consistent with
Cleanse from	Compute at	Console for
Clear of, from	Conceal from	Consonant to
Cleave to	Concede to	Conspicuous for
Clever in	Conceded in his opinions	Conspire against
Cling to	Concerned at, about a thing, for a person, in an affair	Constant in
Clog with	Conclude from	Constrain to
Close (adj) to, (verb) with.	Conclusive of	Contact with
Clothed in	Concur with a person — in any thing	Contaminated in his life, by his errors
Cloy with.	Condemned to, for	Contemporary with
Clumsy in, at	Condescend to	Contemptible for
Coalesce with, into	Condole with	Contemptuous against a person
Coheal to a will	Conduce to	Contend with, against, for
Coequal to	Confederated with	Contented with
Coetial with	Confer on, upon (the receiver of a gift), (to conduce) to, (to compare, to converse) with, as, 1 "He conferred an honour upon him" 2 "It conferred	Contest with
Cognizable to		Contiguous to
Cognizance of		Contingent upon
Coheir with a person to an estate		Contrary to
Cohere to		Contrist with, between
Coincide with		Contribute to
Coincidence in opinion — between two		Contribution of a person to an institution
Collateral with		
Combat (noun) between two (verb) with difficulties		

Control *over*  
 Convenience *of*  
 Convenient *to, for*  
 Converge *to*  
 Con-*ver*-ant *with* men,  
*in or with* things  
 Convert *to*  
 Convict *of* a crime, con-  
 victed *in* a penalty  
 Convince *of*  
 Convulsed *with*  
 Co-operate *with*  
 Co-ordinate (adj.) *to*  
 Copartner *with*  
 Cope *with*  
 Copy *from, after, as*,  
 "A punter may copy  
*from* life," "An  
 obedient child copies  
*after* his parent"  
 Cordial *to*  
 Corollary *of*  
 Correct *in*  
 Corrective *of*  
 Correlative (adj.) *to*,  
 (noun) *of*  
 Correspond *with* (a  
 friend), (to suit) *to*  
 Correspondence *with*  
 Correspondent (suit-  
 able) *to, as*, "Let  
 your behaviour be  
 correspondent *to* what  
 you profess"  
 Corrupted *by* a person,  
*in* his morals, *with*  
 those sentiments  
 Coupled *with*  
 Courteous *in* behaviour  
 Covered *with*  
 Co-*vet*ed *by* a person *for*  
 something  
 Covetous *of*  
 Cram *with*  
 Craving *for*  
 Crouched *to*  
 Crowded *with*  
 Crowned *with*  
 Cruel *to*  
 Cured *of*  
 Curious *in*  
 Cursory *in*  
 Customary *for*,  
 Dabble *with, in*  
 Dally *with*  
 Dash *against at*  
 Date *from*,  
 Daub *with*

Daunted *at* things, *by*  
 persons  
 Drawn *upon*  
 Dazzle *with*  
 Dead *to*  
 Deaf *to*  
 Deafen *with*  
 Deal *in* a thing, *with* a  
 person  
 Dear *to* a person, *at* a  
 price  
 Debar *of, from*  
 Debased *by*  
 Decide *on, upon*  
 Decisive *in* his opinion  
*on* a matter  
 Decked *with*  
 Declare *against*  
 Decorated *with*  
 Decorous *in* conduct  
 Deceyed *by* a person *into*  
 vice  
 Dedicated *to*  
 Deducible *from*  
 Deduct *from*  
 Defective *in*  
 Defend others *from*,  
 ourselves *against*  
 Defer *to*  
 Deficient *in*  
 Deformed *in*  
 Defrauded *by* a person  
 — *of* something  
 Degraded *from* his rank.  
 Dejected *in* looks, *by*  
 something  
 Deliberate *upon* a  
 matter  
 Delicacy *in*  
 Delight *in, with*  
 Delinquent *in* accounts  
 Deliver *from*  
 Deluded *in*  
 Deluged *with*  
 Demanded *of*  
 Demised *to*  
 Demonstrate *to*  
 Demur *at, to*  
 Denounce *against* a per-  
 son, *on* a thing  
 Denuded *of*  
 Depart *from*  
 Depend *upon, on*  
 Dependent *on, but in-*  
 dependent *of*  
 Depleted *in* lively co-  
 lour *on* canvas  
 Deposit *in*

Depraved *in* morals  
 Depressed *in* spirits  
 Deprive *of*  
 Derive *from*  
 Derogation, a lessening  
*from, taking away of*  
 Derogatory *to*  
 Descant *on, upon*  
 Descendant *of*  
 Descended *from*  
 Descriptive *of*  
 Deserted *by* him, *for*  
 some other  
 Deserving *of*  
 Design *for*  
 Desirable *for*  
 Desirous *of*  
 Desist *from*  
 Despair *of*  
 Despite *of*  
 Despoil *of*  
 Destine *for*  
 Destitute *of*  
 Destructive *of*  
 Detach *from*  
 Detained *by*  
 Detected *in* a crime *by*  
 a person  
 Deter *from*  
 Determine *on, upon*  
 Detract *from*  
 Developed *by*  
 Deviate *from*  
 Devised *to*  
 Devoid *of*  
 Devolve *on, upon*  
 Devoted *to*  
 Devout *in*  
 Dexterous *in, at*  
 Dictate *to*  
 Die *of* a disease, or the  
 cause of death, *as*,  
 "He died *of* con-  
 sumption" *by*, before  
 an instrument of  
 death, *as*, "He died  
*by* the sword," "*by*  
 famine," *for*, when it  
 signifies to suffer for  
 another, *as*, "Christ  
 died *for* us."  
 Differ *from* a person or  
 thing  
 Differ *in* opinion  
 Difference *between*,  
 Different *from*  
 Difficulty *in*  
 Diffident *of*



Digress from  
 Dilate upon  
 Dilatory in  
 Diligent in  
 Diluted with  
 Diminution of  
 Dine on something  
     — at a place  
 Disabled from acting  
     — for a thing  
 Disagree with (but we  
     say, "I disagree to  
     your proposal")  
 Disagreeable to  
 Disappointed of a thing  
     when we cannot get  
     it, in a thing when  
     we have it and find  
     it not to answer our  
     expectations  
 Disapprove of  
 Disastrous to  
 Disburden of  
 Disburdened from  
 Discern between  
 Discharged from  
 Disconsolate at  
 Discontented with, at  
 Discourage from  
 Discouragement to  
 Discourse on, upon,  
     about  
 Discourteous to a per-  
     son, in behaviour  
 Discreet in  
 Discriminate between  
 Disengage from  
 Disentangle from  
 Disinterested at, with  
 Dishonest in dealing  
 Dishonourable to  
 Disinclined to  
 Disjoined from  
 Dislike to  
 Disloyal to  
 Diminuted at  
 Dismissed from  
 Disobedient to  
 Dispute with  
 Displeased with a person,  
     at his conduct  
 Dispose of an estate  
 Disposed to indulgence  
 Disposes of  
 Dispute with a person  
     — for or about some-  
     thing  
 Dispute for, from

Disrelish for  
 Disrespectful to a person  
     present  
     — of one absent  
 Dissatisfied with  
 Dissent from  
 Dissimilar to  
 Dis-solute in  
 Dissuade from  
 Distant from  
 Distasteful to  
 Distinct from  
 Distinguish one from  
     another, between two  
 Distracted with  
 Distressed at a thing  
 Distrustful of  
 Disturbed by  
 Dive into  
 Diverge from  
 Divert from  
 Divested of  
 Divide between two,  
     among three or more,  
     into parts  
 Dizzy with  
 Dwell on, upon  
 Domineer over  
 Doubt of  
 Doubtful of  
 Drain from  
 Dream of  
 Drenched with  
 Dubious of  
 Due to  
 Dull of hearing at  
     work  
 Dwell in the country,  
     at a town  
 Dwell among persons,  
     upon a subject  
 Eager in a pursuit, for  
     distinction  
 Lager after, or of some-  
     thing  
 Earnest in his labours  
 Eased of  
 Easy of access, about  
     anything, to give  
 Economical of time  
 Effective for  
 Eject from  
 Elated with, at  
 Elicit from  
 Eligible to office, for a  
     house  
 Elope from a place with  
     a person

Eminate from  
 Embarked on board a  
     ship for America, in  
     a fruitless under-  
     taking  
 Embarrassed in his cir-  
     cumstances, by so  
     many difficulties  
 Embellished with  
 Embittered against  
 Emboldened by  
 Emerge from  
 Eminent for  
 Employ in, upon a work,  
     at a place  
 Empty of  
 Emulous of  
 Enamoured with a per-  
     son  
 Enamoured of his own  
     ways  
 Enchanted with  
 Enclosed with  
 Encompassed by  
 Encouraged by  
 Encouragement to, in  
 Enervate upon, on  
 Ennumbered with  
 Endearred to  
 Endeavour after, when  
     a noun follows it  
 Endowed with  
 Endued with  
 Endurance of  
 Enemy to  
 Enfeebled by  
 Engaged with a person  
     — in, on a work  
     — for a time  
 Engraved on  
 Engrossed by  
 Influenced by  
 Enjoin upon  
 Enjoined upon  
 Enlarge (verb, int)  
     upon  
 Enlisted in  
 Enlivened by  
 Enough of  
 Enraged at  
 Enraptured with  
 Enriched by  
 Enshrine in  
 Enslave to  
 Ensnared by  
 Entailed upon  
 Entangled in  
 Entwined with, upon

Enter upon, into	Expulsion from	Fondness for
Entertained with	Expunge from	Foreign to
Entitle to	Extort from	Forgetful of
Entrance into	Extract from	Formidable to
Enveloped in	Extrajugant in	Forasy with
Envious of	Extricate from	Founded upon, on, but
Epidemic on a people,	Exult in, over	when the superstruc-
in a place	Fade from	ture may be con-
Equal to, with.	Fag at	ceived as in some
Equi-distant from	Failed in his affairs, of	measure sunk within
Equipped in, for	obtaining a thing	anything that sup-
Equivalent to	Faint with	ports it, we use in,
Equivalocal in.	Faithless to	as, "The system is
Erase from	Fall under, from, upon,	founded in truth "
Err in	among	
Escape from	Familiar, Familiarized	Fraught with
Espouse to	to, with, an object is	Free from
Essential to	familiarized or fami-	I reight with
Established in the mind,	liar to us, but we are	Fret at
on a rock.	familiar with it and	I rendly to
I esteemed for	with persons	Frighten with
Estimated at	Famous for.	known at, on
Extrange from	I ascinated with, by	Frugal in his habits
Extrave in	Fatal to	Fruitful in
Even with.	Fatigued with	Fruitless of
Evident to	Favourable to	Fugitive from
Exact (verb) from,	Favoured with	Lull of
(adj) in.	Fawn upon, on	Lunous in.
Exasperated at, against	Fearful of	Furnished with
Excel in	Feed upon, on, with	Guined by
Except from	Fertile in expedients	Gallant in action
Exception to a rule or	Fervent in	—' to ladies.
statement	Fickle in.	Gape at
Excited by	Fight with, against, for	Garnish with
Excluded from	kilch from	Gaudy in dress
Exclusive of.	Kill with, up	Gaze at, on, upon
Exculpate from	Ire at an object, fired	Get by
Excuse (verb) from,	with the wish	Gibe at
(noun) for	Irm in purpose, to a	Gifted with
Exempt from	person	Grid on
Exhausted with.	It for	Give occasion to persons
Exonerate from	lie upon a place, in the	for remarking
Expatiate on.	mind	Glad of, at
Expect from	Fixed in his purpose	Glance at an object
Expelled from a place,	Flee from one place to	— over a page
by a person or thing	another	Glare at
Expensive in his habits	Flinch from	Glide along
Expert in, as, "Ex-	Flippant in	Glitter with
pert in surgery;" but	Flirt with	Glory in
at, before an active	Float upon	Glow with
participle as, "Ex-	Fluent in speech	Glut with
pert at discerning	Flushed with victory	Go beyond
truth from falsehood "	Fly above, beyond, from	Good for
Exposed to	foam with, at	Gorge with
Expostulated with	foiled in his attempts	Graced with
Expressed with clear-	Followed by, for	Gracious to
ness	Fomented by	Graft in
Expressive of	Fond of	Grant to
		Grapple with

Grasp at	Ignorant of	Inconsolable for
Grateful to a person, for any favour	Illiberal in remarks, to a person	Inconstant to
Greedy after, of	Illustrated by	Incontrollable in
Grieve at, for	Illustrations for	Inconvenient to
Grope for	Imbibe from	Incorporate into, when active, incorporate with, when neuter or passive, as, "The Romans incorporated conquered countries into their own govern- ment," "Copper was incorporated with sil- ver"
Grounded in truth, on a rock	Imbittered against a person — by the prospect — at the recollection	Incrust with
Grovel to a superior, in a thing	Imbued with	Inculcate on, upon
Growl at	Immersed into	Incumbent upon.
Grumble at	Immersed into	Incumbered with
Guarantee for	Immigrate into	Indebted to
Guard against a person — from injury	Immured in.	Indecent in
Guide for conduct, to a place.	Impaired by	Indefatigable in
Guilt of	Impart to	Independent of.
L 70 a — Habituate to	Impartial in his de- cisions	Indicative of
Haggle with	Impatient of	Indifferent to
Hanker after	Impelled by	Indignant at
Happen in, at, to, by, as, Happened in a place, at any time, to a per- son, by chance.	Impend over	Indispensable to
Hasty in	Imperative upon, in	Indisposed towards
Hateful to	Imperfect in	Indoctrinate with
Healed of	Impetuous to persons, in conduct.	Indolent in
Hear from, of, by	Impertinent to	Induct into
Heartily in	Implant in	Indulge with, when a thing is not habitual, but in when habitual, as, "He indulged him- self with a glass of wine," "He indulges himself in sloth"
Heedful of	Implicated in, by	Indulgent to
Heedless of conse- quences	Impose upon	Inebriate with
Held in, at, by, as, "He was held in honour," "The meeting was held at a place by the conspirators"	Impregnated with	Ineffective for
Hesitate at	Impressed (native) up- on, (passive) with	Inefficient for
Hide from	Imprint on	Inexpert in
Hinder from	Improved by	Infamous for
Hinge upon	Impute to	Infatuated with
Hint at	Inaccessible to	Infect with
Hold good in a case	Inadequate to	Infectious to
Hold of, as, "He took hold of you"	Inapplicable to	Infer from.
Honoured with	Inaptitude for	Inferior to
Hope for	Incapable of	Infest with
Hopeful of	Incapacity for	Infirm in.
Hospitable to	Incensed against, at a person — on account of by his conduct.	Inflamed with
Hostile to	Incentive to	Inflated with
Hotter over	Incidental to	Inflexible in
Humane in conduct.	Incited to action, by a person	Inflict on
Hurl at	Include to	Influence over, with, on, in, as, "The captain had no influence with or over his men,"
Hurtful to	Include in	
Hush up (adv.)	Incommensurate with	
Hypocritical in	Incommode with	
Idle at work.	Incompatible with	
	Incompetent to for	
	Inconsistent with	

"Arguments had no influence *on* the jury, *in* the matter."  
 Inform *of*, *about*, *concerning*, *against*  
 Infringe *on*  
 Infuriate *with*  
 Infuse *into*  
 Ingenious *in*  
 Ingenuous *in*  
 Inherent *in*  
 Inimical *to*  
 Initiate *into* a place of reception, *in* an art or science.  
 Initiation *into*  
 Injured *by*  
 Injurious *to*  
 Innocent *of*  
 Innocuous *to*  
 Inoculate *with*.  
 Inordinate *in*.  
 Inquire *of* a person, *concerning* a matter or person, *for* something, *into* the truth  
 Inroad *into*  
 Insatiable *in*  
 Inscribe *with*  
 Insensible *to*  
 Inseparable *from*  
 Inserted *in*  
 Insinuate *into*  
 Insipid *in*  
 Insist *upon*  
 Insolent *to*  
 Inspection (prying examination) *into*, (superintendence) *over*  
 Inspire *with*  
 Instil *into*  
 Instruct *in*  
 Instructive *to*  
 Instrumental *in*  
 Insubordinate *to*  
 Insufficient *for*  
 Insult *over*, *to*  
 Insuperable *to*  
 Insupportable *to*  
 Insusceptible *of*.  
 Intangible *to*  
 Intelligible *to*  
 Intent *upon*, *on*.  
 Intercourse *with*, *between*.  
 Interested *in*  
 Interfere *with*  
 Interleaved *with*.

Intermarry *with*  
 Intermingle *with*  
 Intermix *with*  
 Interpose *between*  
 Intersect *with*  
 Intersperse *among*  
 Intervene *between*.  
 Interweave *with*  
 Intimate *with*  
 Intimidate *by*, *with*  
 Intolerable *to*  
 Intoxicate *with*  
 Intrench *upon*  
 Intrigue *with*  
 Introduce *into*, *to*  
 Intrude *upon* a person *into* an enclosed place, *upon* anything not enclosed  
 Intrust *to*  
 Inundate *with*  
 Inured *to*  
 Invaluable *for*.  
 Invective *against*  
 Inveigh *against*  
 Inveigle *into*  
 Invested *with*, *in*  
 Inveterate *against* a person, *in* habits  
 Invisible *to*  
 Invited *to*  
 Involve *in*  
 Irrelevant *to*  
 Irrespective *of*  
 Irresponsible *to*, *for*  
 Irreverent *to*  
 Irritated *against* a person, *by* his conduct.  
 Interruption *into* a place, *by* an enemy  
 Jealous *of*  
 Jeopardy *for*, *by*  
 Jest *at*  
 Join *with*, *to*  
 Joy *in*  
 Judge *of*  
 Judicious *in*  
 Justification *of*  
 Keen *in*  
 Keep *within*  
 Kick *at*  
 Kind *to*  
 Kindle *at*  
 Kneel *to*  
 Knock *at* a door, *for* something  
 Know something *of* a person

Known *to*, *for*, *by*  
 Labour *at* work, *for* wages  
 Lack *of*  
 Laden *with*  
 Lame *of*  
 Land *at*  
 Languish *for*  
 Laugh *at* a man *for* his folly  
 Lavish *of*  
 Lax *in*.  
 Lazy *at* work  
 Lean *on*, *against*, (*inclined*) *to*  
 Leavened *with*  
 Leisure *for*  
 Lend *to*, *towards*  
 Level (adj.) *with* (verb) *at*  
 Liable *to*, *for*  
 Label *on*  
 Liberal *to*  
 Liberate *from*  
 Light *upon*  
 Laken *to*  
 Limited *in* income, *to* a certain mode *by* circumstances  
 Listen *to*, *for*  
 Live *in*, *at*, *upon*, *on*, *with*, *among*, *by*, *as*,  
 "Live *in* a house, *at* a place, *upon* vegetables, *with* his friends, *among* the mountains, *by* labour"  
 Lorded *with*  
 Long *for*, *after*  
 Look *on*, *upon*, *at* a present object *for* an absent one, *after* a distant one, *above* the earth, *beyond* him  
 Lord *of* an estate, &c  
 When lord signifies *to* domineer, it is sometimes followed *by over*, *as*, "He lorded *over* them"  
 Made *of* clay, *for* use, *by* a person  
 Maimed *in* limbs, *for* life, *by* accident  
 Make much *of*  
 Malice *against*.  
 Manifest *to* many, *by* several proofs.

Manly *in*  
 Mark *with*  
 Marry *to* him, *for* his riches  
 Martyr *for* a cause, *to* a disease.  
 Marvel *at*  
 Masculine *in*  
 Material *to*  
 Meddle *with*  
 Mediate *between*  
 Meditate *upon*  
 Meet (verb) *with*, (adj) *for*  
 Memorable *for*  
 Menace *with*  
 Merciful *to*  
 Merge *into*  
 Metamorphosed *into*  
 Methodical *in*  
 Militate *against*  
 Mindful *of*  
 Mingle *in*  
 Miserable *in*  
 Mistrustful *of*  
 Mistrustless *of*  
 Mitigation *of*  
 Mix *with*, *among*  
 Moved *at*, *with*, *by*  
 Muffled *in*  
 Murmur *at*, *against*  
 Muse *over*  
 Muzzle *with*  
 Natural *to*  
 Necessary *for*  
 Necessity *for* a thing, the necessity *of* the case  
 Need *of*  
 Needful *for*  
 Neglectful *of*  
 Negligent *in*  
 Nibble *at*  
 Nod *to*  
 None conforming *to*  
 Notable *for*  
 Notorious *for*, *in*  
 Nourish *with*  
 Nutritious *for*  
 Obedient *to*  
 Object *to*, *against*  
 Obligatory *on*  
 Obligated *to*, *for*  
 Oblivious *of*  
 Obnoxious *to*  
 Obsequious *to*  
 Obeyance *of*  
 Obstacle *to*

Obstinate *in*  
 Obstructive *to*  
 Obtrude *upon*, *on*  
 Occupied *by* persons, *with* things, *in* business  
 Occur *to*  
 Odious *to*  
 Offend (nent) *against* the law  
 Offended (pass) *at* a thing, *by* a person  
 Officiate *for*  
 Officious *in*  
 Offensive *to*  
 Offer *to*  
 Ooze *out*  
 Operate *upon*, *on*, *against*  
 Opposed *to* a man, *in* a cause  
 Opposite *to*  
 Oppressed *by*  
 Originate *with* a person, *in* a thing  
 Originated *in*  
 Outrageous *in*  
 Overcharged *with*  
 Overjoyed *with*, *at*  
 Overpowered *with*  
 Overspread *with*  
 Overwhelmed *with*  
 Palatable *to*  
 Palpitate *with*  
 Pant *for*  
 Parallel *to*  
 Paralyzed *by*  
 Paramount *to*  
 Parley *with*  
 Parody *on*, *upon*  
 Part *with*  
 Partake *of*  
 Partiality *to*, *for*  
 Participate *in*, *with*, *of*  
 Particular *on* a point, *in* a thing  
 Pass *between*  
 Passed *over*  
 Passion *for*  
 Patient *in* action, *under* difficulties  
 Praise *on*, *at*  
 Paved *with*  
 Peck *at*  
 Peculiar *to*  
 Peep *at*  
 Pendent (hanging) *from*  
 Penetrate *into*

Penitent *for*  
 Pennurious *in* his habits  
 Perceptible *to*, *by*  
 Perfect *in*  
 Perish *by*, *with*.  
 Pernicious *to*  
 Perplexed *at*  
 Persevere *in*  
 Persist *in*  
 Pert *to*  
 Pertain *to*  
 Pestered *with*  
 Petrified *with*  
 Pierce *through*, *with*  
 Pine *at*, *for*  
 Piqued *at*  
 Pitch *upon*, *against*  
 Plagued *with*  
 Planted *with* (firs) *by* a person  
 Play *at* a game, *on* an instrument, *with* a person  
 Pleasant *to* the taste  
 Pleased *with*, *at*  
 Plunder *of*  
 Plunge *into*  
 Polite *in* manners, *to* wards others  
 Ponder *over*  
 Poor *in*  
 Popular, (a favourite) *with* men, *for* a thing  
 Possessed *of*  
 Power *over*  
 Praised *for*, *by*  
 Priv *for* anything, *to* the Deity  
 Preceded *by*  
 Precedence *in* position *over* another  
 Precious *to*  
 Precipitate (adj) *in*, (verb) *into*  
 Precise *in*  
 Preclude *from*  
 Predilection *for*  
 Predominance *over*  
 Pre-eminent *for* a thing *above* others  
 Preceded *with*  
 Prefer *to*, *over*, *above*  
 Preferable *to*  
 Preference *to*, *over*  
 Prefix *to*  
 Pregnant *with*  
 Prejudice *against* We can also say, "He

spoke to the prejudice of that man "  
 Prejudicial to  
 Preliminary to  
 Prepare against, for  
 Prepossessed in his favour  
 Prescribe to a man for his good  
 Preserve from  
 Preside over  
 Press upon  
 Pretend to  
 Pretext for  
 Presume on  
 Prevail (to persuade) with, on, upon, (to overcome) over, against  
 Prevent from  
 Previous to  
 Prey upon, on  
 Pride in  
 Privy to  
 Proceed with  
 Prodigal of  
 Productive of  
 Proficient in  
 Profit by  
 Profitable to  
 Profound in  
 Profuse of  
 Progress in  
 Projecting from  
 Prompt (adj.) in deciding  
 Prompted by  
 Prone to  
 Pronounce against a person, on a thing  
 Proof of  
 Proper for  
 Propitious to  
 Proportionable to  
 Protect others from, ourselves against  
 Protest against  
 Proud of  
 Provide for persons, against casualties.  
 Provided with means, for the occasion  
 Provident of  
 Provoked at a thing, by a person  
 Proximity to  
 Prudent in  
 Pry into  
 Pushed up with

Punctilious in  
 Punish for, by, with  
 Pursuance of  
 Pursuant to  
 Push beyond  
 Put up with  
 Puzzle with at  
 Quaked with fear, at the sight  
 Qualified for  
 Quarrel (verb) with, (noun) between.  
 Quarter on  
 Questioned on, upon  
 Quick in perception, at work  
 Quote from  
 Rack with  
 Rage at  
 Rail at, against, a person on a subject  
 Rip at a door, on the shoulder  
 Rate at  
 Rave at  
 Ready for  
 Recede from  
 Receptacle for  
 Reckless of  
 Reckon on, upon  
 Reclaim from  
 Recline on, against  
 Recoil (re-act) upon, (shrink) from  
 Reconcile (to make to like again) to, (to make anything consistent) with  
 Recover from  
 Recur to  
 Redeem from  
 Redolent of  
 Reduce (subdue) under, (in other cases) to, by, as, "Reduced to poverty, by extravagance"  
 Reference to  
 Referring to  
 Reflect upon, on  
 Refrain from  
 Refresh with, by  
 Refuse to  
 Regard for  
 Regardful of  
 Regardless of  
 Rejoice at  
 Relapse into,

Relation between, to with  
 Relative to  
 Release from  
 Relevant to  
 Reliance on  
 Relieve from distress, by a person  
 Relish for  
 Reluctant to  
 Rely upon, on  
 Remain in, at, (to be left) over  
 Remarkable for  
 Remedy for  
 Remind of  
 Remiss in  
 Remit to  
 Remonstrate with  
 Remorse for  
 Remote from  
 Remove from one place to another, by an agent, in a vehicle  
 Repent of  
 Repine at  
 Replenished with  
 Replete with.  
 Reply to  
 Repose in a person, on a sofa  
 Reprehensible for  
 Reproached for, with  
 Repugnance to  
 Repulse from  
 Reputable for  
 Request to make of a man for any thing  
 Require of  
 Requisite for  
 Rescue from  
 Resemblance to, between  
 Reside in  
 Resign to  
 Resolute in  
 Resolve on, upon  
 Resort to  
 Resound with  
 Respect for  
 Respectful towards  
 Respito from  
 Resplendent with  
 Responded to  
 Responsible for a thing — to a person  
 Rest in, at, (to depend) on, upon

Restore to  
 Restrain from, by  
 Restricted to, within  
 Result from  
 Returned in his station,  
     with difficulty  
 Retentive of  
 Retire from, into, be-  
     yond  
 Retreat from  
 Retrench from  
 Revel in  
 Revert to  
 Revolt from  
 Revolve in my mind,  
     the earth revolves on  
     its axis  
 Rich in  
 Rid of  
 Rise above  
 Rival in  
 Rivet in  
 Rob of  
 Rooted in  
 Rouse from  
 Rude in  
 Ruffled (agitated) at  
 Rule over  
 Ruminate on  
 Run against a post, for  
     a prize, over a person,  
     into a house, to a  
     place, along a road  
 Rush against, upon, into  
 L. 70 b — Sacred to  
 Safe in, from  
 Sail for, over, to  
 Sanguine in, of  
 Satiated with  
 Satisfactory to  
 Satisfied with  
 Saturated with  
 Saved by a person, from  
     danger  
 Scarce of  
 Scold at  
 Scope for  
 Scowled at  
 Scramble for  
 Screen from  
 Search for  
 Seclude from  
 Seclude from  
 Second to none in real  
 Secret a thing from a  
     person  
 Secure from  
 Seduce from

Sedulous in  
 Seized upon, with, by  
 Selected from  
 Send to, for  
 Sensible of  
 Sensitive to  
 Separate from  
 Sequel to  
 Serious in  
 Serviceable to  
 Settled in  
 Sever from  
 Severe in his remarks,  
     against a person  
 Shake with  
 Share (verb) with,  
     (noun) of  
 Shelter from  
 Shield (verb) from,  
     (noun) to  
 Shine upon  
 Shiver with  
 Shoot at  
 Short of  
 Shroud in  
 Shrink from  
 Shrouded in  
 Shudder at  
 Sick of  
 Sickened at  
 Side with  
 Sigh for  
 Significant of  
 Similar to  
 Sin against  
 Sincere in  
 Sink into, beneath, under  
 Sit on, upon  
 Situated on a hill, in a  
     valley.  
 Skilful (when a noun  
     follows) in, (when  
     an active participle  
     follows) at or in, as,  
     "Skilful in contriv-  
     ance," "Skilful at  
     contriving"  
 Slave to  
 Clothful in  
 Slow in, of speech, at  
     work  
 Slur over  
 Smile upon, on, at  
 Smitten with, by  
 Smother with  
 Snap at  
 Snarl at  
 Snatch at, from,

Sneer at  
 Soar above  
 Soiled with  
 Solicitous of  
 Soothe with  
 Sorrowful for  
 Sorry for,  
 Sound in  
 Sparing of  
 Sparkle with  
 Specific for, against  
 Speckle with  
 Speculate upon  
 Spite (noun) against  
 Spleen against  
 Spoil (to pillage) of  
 Sport with  
 Spotted with  
 Spread with  
 Sprinkled with  
 Spurn at  
 Stained with  
 Stamped upon, with  
 Stare at  
 Start for a place, from  
     another, at some-  
     thing sudden  
 Startled by  
 Steadfast in  
 Steady in conduct, to  
     business  
 Stick to  
 Stiffened with  
 Stifled with  
 Stir up  
 Stocked with  
 Stored with  
 Storm at  
 Strain out  
 Streaked with  
 Strengthened with  
 Stretch towards an ob-  
     ject, beyond one's  
     strength  
 Strewed with.  
 Strip (robbed) of, (lav-  
     bire) off  
 Strive against, for  
 Strong in  
 Struck with, by on  
 Struggle against, with,  
     for, in  
 Studied with  
 Studious at his books,  
     of antiquity  
 Studious to please  
 Stuffed with  
 Stumble at,

Stunned with, by  
 Subjection to  
 Subjoin to  
 Submerge under  
 Submit to  
 Subordinate to  
 Subscribe to  
 Subsequent to  
 Subservient to  
 Subsist upon  
 Substitute for  
 Subtract from  
 Subversive of  
 Succeed to, by, in  
 Succoured with  
 Succumb to  
 Suffer for  
 Sufficient for  
 Suffocated with  
 Suffused with  
 Suggest to  
 Suit to, with  
 Suitable to, for  
 Superscription over  
 Supplement to  
 Supplicate for  
 Supplied with, by  
 Supported by.  
 Supremacy over  
 Sure of  
 Surety for  
 Surfeited with.  
 Surprised at, by  
 Surrender to  
 Surrounded by, with, on  
 Susceptible of  
 Suspended to  
 Suspicious of  
 Swarm with  
 Sway over  
 Swear at  
 Swerve from  
 Sympathize with  
 Sympathy for  
 Synchronous to, with  
 Tact in.  
 Tainted with  
 Take upon, from  
 Taken up with  
 Talk of, about.  
 Tally with  
 Tamper with  
 Tap at the door, on the  
 shoulder  
 Tarnished by  
 Taste of, for Taste of  
 a thing, means actual  
 enjoyment, Taste, for

a thing, means only  
 a capacity for enjoy-  
 ment  
 Tawdry in dress  
 Tax with, for, as, "This  
 salutation cannot be  
 taxed with flattery,"  
 "Neither could he  
 tax Milton for his  
 choice of a super-  
 natural argument"  
 Tear from  
 Tease with  
 Teem with  
 Temperate in  
 Tempt with  
 Tenacious of  
 Tend to  
 Terrible to  
 Thankful to him, for  
 favours  
 Think of, on  
 Thirst for, after  
 Threaten with  
 Thrifty of time  
 Throw at, on  
 Thunder at  
 Tickled with  
 Tide in  
 Tinged with.  
 Tipped with  
 Trade against  
 Tired with, of  
 Titter with, at  
 Tolerant to  
 Topped with  
 Tormented with, by  
 Torn by  
 Tortured with  
 Touch (arrive) at, (to  
 feel) with  
 Trade with  
 Trained to, by  
 Trammelled with  
 Trample upon  
 Transfer to  
 Transmit to  
 Transported with joy, to  
 a foreign place  
 Travel from one place  
 to another  
 Tread upon  
 Treat on a subject, a  
 person with liberty  
 Treatise on  
 Trench upon  
 Trespass on  
 Trifle with.

Triumph over  
 Troubled with  
 Troublesome to  
 True to his word  
 Trust in  
 Tug at  
 Twist with  
 Twitted by a person,  
 for a fault  
 Tyrannize over  
 Umbrage at  
 Unaccustomed to  
 Unacquainted with  
 Unalterable in  
 Unaware of  
 Unbearable in conduct,  
 to a person  
 Unbecoming to  
 Uncalled for  
 Uncouth in  
 Understanding between  
 Uneasy about  
 Unequal to  
 Unfit for  
 Unheard of  
 Unheeded by  
 Unison with, to  
 Unite (in an active  
 sense) with, (in a  
 passive sense) to,  
 as, "The Roman ju-  
 risprudence having  
 closely united itself  
 with the system of  
 monarchy," "Be yon  
 not united to their as-  
 sembly"  
 Unmindful of  
 Unruly to  
 Unstable in  
 Upbraided with  
 Urge upon  
 Useful to a person, for  
 anything  
 Vain of  
 Valiant in  
 Valuable for  
 Value upon, on, at  
 Varnish from  
 Variance with  
 Varnish with  
 Veil with  
 Venerable for  
 Vested in a person, for  
 a purpose  
 Vexed at for  
 Victim to  
 Victorious over.



<i>Die with</i>	<i>Wearry of a task, in</i>	<i>Worry with</i>
<i>Violation of</i>	<i>well-doing</i>	<i>Worthy of</i>
<i>Virulent against</i>	<i>Wedded to</i>	<i>Wound with</i>
<i>Void of</i>	<i>Weep at, for</i>	<i>Wrangle with</i>
<i>Vote for</i>	<i>Well off, ill off (see 417)</i>	<i>Wrench from</i>
<i>Write upon, on a person,</i>	<i>Wink at</i>	<i>Wrest from</i>
<i>at a house for a parcel</i>	<i>Wish for</i>	<i>Wrestle with</i>
<i>Want of</i>	<i>Withdraw from</i>	<i>Wring from</i>
<i>Ward off danger</i>	<i>Withhold from</i>	<i>Yield to</i>
<i>Warn a person of,</i>	<i>Witness of</i>	<i>Zeal for</i>
<i>against</i>	<i>Wonder at</i>	<i>Zealous of</i>
<i>Wary of</i>	<i>Work at, for</i>	<i>Zest for</i>

*l* In the foregoing List, those prepositions which are of the most frequent use, are placed the first after the word, and those which are less frequent, the second, and so on. In all difficult cases, examples are given by way of illustration.

*c* Several of these words take other prepositions after them to express different significations, thus, *Fall in* signifies to concur, *fall out*, to happen, *fall upon*, to attack. In examples of this kind, the sense alone must determine which preposition must be employed.

*d* *By*, generally refers to the primary agent or person,—*with*, to the secondary agent, instrument, or accompanying cause, thus, "Goliath was killed *by* David *with* a stone." Here *David* was the cause, and *stone* the instrument. "He walks *with* a staff *by* moonlight."

*e* Prepositions must never be annexed to those words which do not properly admit them, thus, "These laws distress *upon* the people," should be, "These laws distress the people."

*A B* In hearing the foregoing List, the teacher should mention each word, and require the pupil to give the proper preposition.

**EX. 70. c.—130** *a* *To* is used after a verb of motion, before the names of places, as, "He went *to* Bristol."

*Into* also follows verbs of motion, as, "I go *into* the house."

*b* *In* is used after a verb of rest before the names of countries, cities, streets, as, "He lives *in* France," "*in* London," "*in* Rockingham Street," "I am *in* my room."

*c* *At* is used after the verbs *to touch, arrive, land*, from foreign countries, as, "We touched, arrived, landed, *at* Portsmouth."

Put we say *on* shore, and when the places are in the same country we say *in*, as, "We left York and arrived *in* London."

*At* is also used before the names of villages, single houses, towns, and foreign cities, as, "He resides *at* Headingley," "*at* Harewood House," "*at* No 8, Rockingham Street," "*at* Leeds," "*at* Paris."

*d* *Between* is applied to two things, as, "*Between* the two"—*among* and *amidst*, to more than two, as, "*Among* the three."

431 Prepositions must not be used as adverbs, thus, "They went *before* us," is sometimes improperly used for, "They went *before* we went."

'They went *before* us,' implies, *in front of* us, "They went before we went," implies priority of time.

## RULE 19 CONJUNCTIONS

## LESSONS 71, 72.—Exercises 71, 72.—Page 88.

**L. 71.—432** *a* Co-ordinative Conjunctions connect in the same mood and tense, two or more verbs having the same relation to the sentence with respect to time and circumstance, as, "He spoke and wrote accurately"

*b* Co-ordinative Conjunctions also connect in the same case, two or more nouns and pronouns which are similarly circumstanced, as, "He and I were present" "Between you and me" "He wrote to him and me"

*c* Clauses not having the same relation to the sentence must not be connected by co-ordinative conjunctions, thus, "I say no more, and believe me yours," is incorrect, for, say is the Indic Present, and believe in the Imper Mood We must, therefore, cancel and, and make the clauses separate sentences

*d* Besides nouns, pronouns and verbs, conjunctions connect adverbs and adjectives, as, "We are fearfully and wonderfully formed," "He is wise and virtuous" As frequently unites words that are in apposition, as, "He offered himself as umpire"

**433** *a* Care must be taken not only to use appropriate conjunctions, but to preserve the construction which the relation between the clauses requires, thus, "It is impossible for those who were once enlightened, if they fall away, to renew them again unto repentance," is incorrect, it should be, "It is impossible that they should be received again to repentance who, when once enlightened, have fallen away"

*b* Addition, under its various modifications, is expressed by and, both, also The word and denotes simply addition, as, "Thomas and John" To prepare the mind, as it were, for the introduction of a second subject, it is usual to prefix the word both to the first subject, thus, "Both Thomas and John"—Both, in this and similar instances, may be regarded as a Conjunction (See 321 c)

*c* Separation, negation, and opposition, diversity, condition, and doubt, are denoted by either, or, neither, nor whether, but, although, though, yet, nevertheless, notwithstanding, lest The simple disjunction may be expressed by one word, or, as "Thomas or John," that is, one of them, but not both The introduction of the word either before the first subject prepares the mind for an exception or separation, as, "Either Thomas or John" In a similar manner the word neither prepares the mind for a negation, as, "Neither Thomas nor John"

*d* The cause is denoted by—Because, for, since

*e* Purpose is denoted by—In order that

*f* Comparison is expressed by—Than.

*g* Condition by—Except, if, unless, provided

*h* Inference by—Then, therefore, wherefore

*i* Equality by—As, as well as, so

**434** *a* Two words of the same part of speech, when either addition or separation is intended, generally require a conjunction between them, as, "Time and Tide," "John or Joseph," "To be good and virtuous"

*b* Three or more words of the same part of speech require a conjunction before the last, as, "Honour, hope, and goodness"

In a *disjunctive* sentence, the words *either*, *neither*, are generally placed before the first word, and *or*, *nor*, before the last, "*Neither truth, honour, nor discretion was exhibited*"

c When *emphasis* is intended, the conjunction is repeated before each, as, "*Truth, and honour, and ability, have been sacrificed.*"

435 a Two conjunctions should not be employed in the same clause when *one* is sufficient, thus, "*He is so careful (as) that you may depend upon him*" Cancel *as*—Similarly, "*But (and) if that evil servant say,*" should be, "*But if that evil servant,*" &c—Also, in *connecting* several clauses, the *recurrence* of the same conjunction should be avoided as much as possible.

b Two conjunctions, however, are allowable, when one of them serves to connect the *sentence* with what precedes, and the other to connect one *clause* in the sentence with another clause, as, "*I go to prepare a place for you And if I go and prepare a place for you, I will come again*" Here, *and* connects the sentences, *if*, the clauses

c Also in *constructing* clauses, two *conjunctive modes* should be avoided, when the latter might be expressed by a *conditional form*, thus, "*If he had been more studious, he had been more successful,*" should be, "*he would have been more successful*" (See 676)

436 a When the verbs are in *different moods and tenses*, the *Nominative* (as stated in 401) is *generally repeated*, when the verbs are connected by a *copulative conjunction*, as, "*I know it, and I can prove it*"—But the *nominative* is *always repeated*, when the verbs are separated by a *disjunctive conjunction*, or when the sentence is *interrogative or emphatical*, as, "*He continues his studies, though he has met with many difficulties,*" "Do you say so, and can you prove it?" "*He has formed us, and He will preserve us*" (See 401)

b Also, in a transition from the *affirmative* to the *negative form*, or from the *negative* to the *affirmative*, the *nominative* is *generally repeated*, as, "*He is happy, though he is not rich,*" "*He is not happy, though he is rich*"

437 a After verbs of *doubting, fearing, and denying*, the word *that* is preferable to *lest* or *but that*, as, "*You do not doubt that he is honest,*" that is, "*You do not doubt that thing, namely, he is honest, or, his honesty*"

b "*They feared that they would not return,*" is much better than, "*They feared lest they would not return*" To say, "*I doubt not but that he will fulfil his promise,*" implies, that I doubt nothing except one thing, namely, that he will fulfil his promise, yet this is the very thing not doubted Remove the *but*, and the sense is correctly conveyed—But after a *negative clause* is equivalent to *that not*, as, "*It cannot be but Nature will have some director,*" that is, "*It cannot be—that Nature will not have some director*" (See 423 c) "There is no question but the king will reform abuses"—But is sometimes used for *only*, as, "*Born but to die, born only to die*" And now abide faith, hope, charity, these three, but (yet, only) the greatest of these is charity"

438 a Conjunctions must neither be improperly omitted, nor indiscriminately used the one for the other

b In Saxon or familiar dialect, *that* is frequently omitted, as, "*I told him I should come*" But, in the Latinized or more formal expression, *that* is rarely omitted, as, "*I informed him that I intended to come*"—*If* must not be used for *whether*, thus, "*See if it rains,*" should be, "*See whether it rains or not*"—*As* connected with the adjective *such*, is used as an adjective, as, "*Let such as give advice be upright*" (See 231)—*As* and *because* must not be unnecessarily introduced, thus, "*The books were to have been sold as on this day,*" cancel

*a*—*And* must not be employed for *or* after the word *without*, thus, "The house was built *without* brick *and* stone," should be, "*without* brick *or* stone." To say, "built *without* brick *and* stone," implies, that though *both* these materials might not have been used, yet *one* of them might, but to say, "*without* brick *or* stone," *excludes both*

*c*. The word *or* is used sometimes to point out a difference between *things*, at other times only between *names* for the *same* thing. When the first noun is preceded by *either*, a difference between the *things* is indicated. When *either* is not inserted, the same difference may be pointed out by a repetition of the *article*, or of the *article* and *preposition* before each noun, but when several terms refer to the *same* thing, the *article* and *preposition* are not repeated, only the conjunction *or* being inserted before the last. Thus, "That figure is a sphere, *or* a globe, *or* a ball," is incorrect, it should be, "is a sphere, globe, *or* ball," because they are not different things, but different *terms* for the *same* thing. The expression, "He put the money *in* a bag, *or* *in* a box," or, "*in* a bag *or* a box," implies *two* distinct things, a bag and a box.—The sentence, "The king, whose character was not sufficiently vigorous *nor* decisive, assented to the measure," is not quite correct. If the word *decisive* is used as merely explanatory of the word *vigorous*, or as synonymous with it, then we ought to say, "vigorous *or* decisive," but if the two terms are intended to designate *two* distinct things, we should use *nor* and its corresponding conjunction *neither*, thus, "The king, whose character was *neither* sufficiently vigorous *nor* decisive."

*d* *Except* (the prep) is used before a *noun* or *pronoun*, *unless* (the conj) before a *verb*, as, "None were present *except* John." "He will be rejected *unless* he be diligent."

*e* *Except* is preferable to the phrases *other than* and *all but*, thus, instead of saying, "He allowed no *other* application *than* by letter," it would be better to say, "He allowed no application *except* by letter," "They were diligent *all but* Thomas," should be, "*except* Thomas."

*f* The word *without* must not be employed for *unless*, thus, "Without he study, he cannot succeed," should be, "Unless he study," &c

**§. 72 — 439** Some 1 Adjectives, 2 Adverbs, and 3 Conjunctions, require to be followed by words *corresponding* with them in sense

## 1 ADJECTIVES —

*Other*, having an adjective prefixed, requires *than*, as,

"Were it *any other than* he, I would consent."

*All comparatives* require *than*, as,

"He is *greater than* I."

*Former—latter*, *This—that*, as,

"Virtue and vice are opposite to each other, the *former* ennobles the mind, the *latter* debases it," or, "*This* debases the mind, *that* ennobles it."

*Same*—*a*, expressing *similarity*, as,

"Your paper is of the *same* kind as mine."

The *one*—the *other*, as,

"The *one* is good, the *other* bad."

*Little*, and the words *no*, *nothing*, and other *negatives*, require *except*, as,

"He has *little* of the scholar *except* the name."

*Such*—*as*, expressing *similarity*, as,

"These pens are *such as* yours."

*Such*—*as*, preceding an infinitive, when consequence is implied, as,

"The pain was *such as* to produce death."

*Such*—*that*, preceding the *other* moods, when consequence is denoted, as,

"His diligence was *such, that* his friends were confident of his success."

## 2 ADVERBS —

*As* requires *as*, expressing *equality*, as,

*As—so*, expressing *likeness*, thus,

*As—so*, applied to *verbs*, and expressing a *comparison*, thus,

*As*, signifying *when*, *while*, or *because*, is generally used without *so*, thus,

*So* requires *as*, expressing *comparison*, as,

*So* after a negative requires *as*, as,

*So—as* preceding an *infinitive*, and expressing a *consequence*, as,

*So—that*, preceding the other moods, and expressing a *consequence*, as,

*So—so*, expressing *similarity*, as,

*Farther—than*, as,

*Not only*, *not merely—but also*, as,

*At one time—at another time*, are sometimes elegantly expressed by *now—now*, as,

*Here—there*, as,

*In one place—in another place*, as,

*Where—there*, as,

*When—then*, as,

*Never—nor*, as,

*Scarcely—when*, as,

"He is *as good as* she "

"*As* the stars, so shall thy seed be "

"*As* he excels in virtue, so he rises in estimation "

"*As* I came home, I met a friend "

"I viewed in my mind, *so far as* I was able the beginning and progress of a rising world " "*So soon as* he began to speak, he inquired."

"He is not *so rich as* he appears "

"He studied logic *so attentively, as to* be able to reason correctly "

"He studied logic *so attentively, that* he was able to reason correctly "

"*So* we preached, and so ye believed "

"He would consent, *rather than* suffer "

"He was *not only* prudent, *but* he was also industrious "

"Like leaves on trees, the race of man is found,  
Now green in youth, now withering on the ground "

"*Here* plenty, *there* want "

"*In one place* misery, *in another* happiness "

"*Where* idleness is, *there* is want "

"*When* he strives, *then* he will succeed "

"*Never* calumniate, *nor* encourage those who do "

"*Scarcely* had he commenced, *when* he was interrupted "

## 3 CONJUNCTIONS —

*Both* requires *and*, as, (231 c)

*Though* or *although—yet, nevertheless*, as,

*Whether—or*, as,

*Either—or*, as

*Neither—nor*, as,

*If*, in reasoning, is followed by *then*, as,

*Because—therefore*, as,

"*Both* he and she were present."

"*Though* deep yet clear, *though* gentle, yet not dull

"*Whether* in health or in sickness "

"*Either* you or I must go "

"*Neither* you nor I am able to do it "

"*If* this point is established, *then* it naturally follows," &c

"*Because* he has proved the victor, he ought *therefore* to be rewarded "

440. *a* Conjunctions that do *not correspond* should not be connected with the *same* noun or pronoun, as the meaning of the sentence is thus rendered imperfect "Will it be believed that the four Gospels are *as old*, or even older, *than* tradition?" should be, "*older than* tradition, or even *as old*?"

*b* "The relations are *so* uncertain, *as* that they require a great deal of examination," should be, "*that* they require a great deal of examination," because a *consequence* is denoted—"There was no man *so* sanguine *who* did not apprehend some ill consequences," ought to be, "*as* not to apprehend,"—we may also say, "There was no man, how sanguine soever, or however sanguine, *who* did not apprehend"—"We should sufficiently weigh the objects of our hope, whether they are *such* as we may reasonably expect from them what they propose," should be, "*such that* we may reasonably expect"

*c* THE FOLLOWING ARE VIOLATIONS OF SINGLE CONJUNCTIONS—"The duke had not behaved with that loyalty *as* he ought to have done," should be, "*with which* he ought to have behaved" "In the order *as* they lie in his preface," should be, "In the order *in which* they lie," &c "His donation was the more acceptable, *that* it was given without solicitation," should be, "*because* or *as* it was given without solicitation" "He had too much grace and wit *than* to be a member of that club," *than* is superfluous, it should be, "He had too much grace and wit to be a member of that club"

441 *Neither—nor*, and *either—or*, should be placed near the words to which they refer, as, "*Neither* he *nor* his friend was present," "It *neither* improves the understanding *nor* delights the imagination"

442 *Than* and *as* do not govern any case, but have the same case after them as they have before them, thus, "You are wiser *than* I (am)," "He is as good *as* she (is)," "I like John better *than* (I like) him," "I respect John more *than* he (respects John)," "The nations not so blessed *as* thou (art)," "One greater *than* he has spoken"—By supplying the verb, all ambiguity will be avoided

*Than whom* is an error, an imitation of Milton and of the Latin idiom (See 362 *f*)

#### INTERJECTIONS

For the government of Interjections, see 229, & Rule 9, 373

#### RULE 20 ELLIPSIS

#### LESSON 73. a.—Exercise 73. a.—Page 90

443 *a* As a general rule, convey your ideas in as few words as possible, provided your meaning is rendered *full* and *distinct*. The omission of unnecessary words is usually called *Ellipsis*. Thus, instead of saying, "Reading *makes* a knowing man, study *makes* a judicious man, and conversation *makes* a polished man," we may avoid repeating the word *makes*, and say, "Reading *makes* a knowing man, study, a judicious man, and conversation, a polished man"

*b* An ellipsis is not allowable, when the employment of it would occasion obscurity, weaken the force of the sentence, or render it ungrammatical, thus, "We are apt to love who love us," should be, "We are apt to love *them* who love us"

444 ILLUSTRATION—In almost all sentences, and particularly in compound sentences, an ellipsis of some of the parts of speech frequently occurs, as may be seen from the following examples —

*a* Of the Article "The sun and moon," here, the repetition of the article is unnecessary. But the following sentences, being intended to be emphatical, requires the article to be repeated, as, "Not only *the* year, but *the* day and *the* hour." The article is also generally repeated when one word begins with a consonant, and the other with a vowel, as, "A garden and *an* orchard"

*b* Of the Noun "One sun by day, by night ten thousand shine," here, the repetition of the word *sun* is unnecessary. In emphatical sentences, the noun, as well as the other parts of speech, must be repeated. Nouns, connected with adjectives of dimension or measure, have generally some words understood, as "A wall seven feet high," that is, "A wall *which* is seven feet high"

*c* Of the Adjective "A little man and woman," that is, "A little man and a little woman." In expressions of this kind, the adjective must have exactly the same signification, and be quite as proper when joined to the latter substantive as to the former, otherwise, the ellipsis should not be used.—The same adjective should not be applied to two nouns of different numbers, thus, "A magnificent house and gardens," would be better, if written, "A magnificent house and *fine* gardens" (See 357 *b*)

*d* Of the Pronoun "In the posture I lay," here, the pronoun is improperly omitted, it should be, "In the posture *in which* I lay." "We speak *that* we do know," ought to be, "We speak *that which* we do know," or, "*what* we know"

*e* Of the Verb "She was young, beautiful, and good," that is, "She *was* young, *was* beautiful, and *was* good." If we wish to point out one property above the rest, that property must be placed the last, and the ellipsis supplied, as, "She is young and beautiful, and *she* is good"

*Do, did, have, had, shall, will, may, might,* and the rest of the auxiliaries of the compound tenses, are frequently used alone, to avoid the repetition of the principal verb, as, "I have studied my lesson, but you *have* not," that is, "but you have not *studied* it"

When several different verbs are in the same mood and tense, we sometimes avoid repeating the auxiliary that has been prefixed to the first verb, as, "I have seen and heard him frequently," that is, "I *have* seen and I *have* heard him frequently." But when anything is to be emphatically expressed, or when opposition is denoted, the auxiliary verb must be repeated, as, "I *have* seen and I *have* heard him too"

*f* Of the Adverb "He spoke and acted prudently," that is, "He spoke *prudently*, and he acted *prudently*"

*g* Of the Preposition "He was banished (*from*) the kingdom"

*h* Of the Conjunction

"Tis not enough (*that*) taste, judgment, learning, join,  
In all you speak, let truth and candour shine

*i* Of the Interjection The ellipsis of the interjection takes place, when the nouns refer to the same person or thing, as, "Oh! my brother, my friend." But, when the nouns refer to different persons or things, the interjection must be repeated, as, "Oh liberty! Oh my country!"

*j* Sometimes a whole phrase is omitted, as, "Solomon introduces different speakers into his book of Ecclesiastes without distinctly naming them, as, the fool, the philosopher, the epicure, and the preacher, which (introduction of different speakers) accounts for the apparent dissonance of sentiments in that book"

The following phrases are also elliptical —

"Wo is me" that is, "Wo is to me!" "To let blood," that is, "to let out blood."

## L. 73. b.—RULE 21 SYNTACTICAL SUMMARY—Ex. 73. b.—P 92

445. *a* In the *Syntactical Formation* of sentences, regard must be had to the strict observance of the rules of *concord*, *government*, *arrangement*, and *connection* of the words and clauses,—to the uniform and dependent *construction* of each sentence throughout,—and to the *adaptation* of the words to the *ideas intended*, thus, "His accusations were *strength* against him," should be, "*strong* against him"—"If I can contribute to *your* and my *country's* glory" This sentence is ambiguous, and admits of two modes of correction,—1st. "If I can contribute to *our* country's glory," or 2ndly "If I can contribute to *your* glory and to that of my country"

For directions on the choice of appropriate words, the student is referred to *Perspicuity*

VIOLATIONS OF THE RULE—1 "The Court of Chancery frequently mitigates and breaks the teeth of the common law," to *mitigate* the teeth of the common law is evidently improper, the sentence should be, "The Court of Chancery frequently mitigates the common law, and breaks the teeth of it."

2 "They presently grow into good humour, and good language towards the crown," we may grow into good *humour*, but we cannot be said to grow into good *language* The sentence should be, "They presently grow into good humour, and begin to use good language towards the crown"

3 "*How much soever* the reformation of this degenerate age is *almost utterly* to be despaired of, we may yet have a more comfortable prospect of future times" The sentence should be thus constructed, "*Though* the reformation of this degenerate age is *nearly* to be despaired of," &c

4 "Oh! shut not up my soul with sinners, nor my life with the bloodthirsty, in whose hand is wickedness, and *their* right hand is full of gifts" As the passage introduced by the conjunction *and*, was not intended as a continuation of the principal and independent part of the sentence, but of the dependent part, the relative *whose* should have been used instead of the pronoun *their*, namely "and *whose* right hand is full of gifts"

5 "We have the power of retaining, altering, and compounding those images which we have once received, into all the varieties of picture and vision" It is proper to say, "*altering* and *compounding* those images which we have once received, *into* all the varieties of picture and vision," but we cannot say "*retaining* them *into* all the varieties" The sentence should be, "We have the power of *retaining* those images which we have once received, and of *altering* and *compounding* them into all the varieties of picture and vision," or thus, "We have the power of *retaining* *altering*, and *compounding* those images which we have once received, and of forming them into all the varieties of picture and vision"

6 "Eye hath not seen, nor ear heard, neither have entered into the heart of man, the things which God hath prepared for them that love Him" In this sentence, the same noun is considered both in the nominative and the objective cases It would be better constructed thus—"Eye hath not seen, nor hath ear heard, neither *hath* it entered into the heart of man, to conceive the things," &c

7 A few additional instances are subjoined—

*a* "He is *learning* him geography,"

*b* "He was *paid* the debt,"

*c* "He belongs to the house,"

*d* "He died from *negligence*,"

*e* "For *ought* I know,"

*f* "He plunged *down* into the water,"

*g* "Before I do that I must *first* see him,"

*h* "I am coming to pay a visit,"

say, "*teaching* him"

say, "*The debt* was paid to him"

say, "He *owns* the house"

say, *neglect*

say, *ought*, that is, *anything*

omit *down*

omit *first*

say, "I intend *visiting*," or "I am going on a visit"



416 *Syntactical Parsing Table*

- |   |                        |   |
|---|------------------------|---|
| 1 | <i>Article</i>         | State what kind    Why inserted or repeated ?   |
| 2 | <i>Noun</i>            | State the kind,—Gender, Number, Person, Case    Give reasons for each    Name Poss Sing and Plur                          |
| 3 | <i>Adjective</i>       | State with what noun it agrees, the degree of compar    Compare it  |
| 4 | a <i>Personal Pron</i> | State the Gend    Numb    Pers    and Case    Give reasons for each   |
|   | b <i>Rel Pron</i> .    | Name its Antecedent    State the Gend    Numb    Pers    Case.    Give reasons for each                                   |
| 5 | a <i>Verb</i>          | State the kind, Reg or Irreg, Mood, Tense, Numb and Pers    Give reasons for each    Name Past Tense, Pres. and Past Part |
|   | b <i>Participle</i> .  | State the kind    Name the Pres    and Perfect  |
| 6 | <i>Adverb</i>          | State the kind    What word does it modify ?    Its Position  |
| 7 | <i>Preposition</i>     | Name the word which it governs    Explain its meaning   |
| 8 | <i>Conjunction</i>     | State the kind    Show what moods, tenses, and cases it connects.   |
| 9 | <i>Interjection</i>    | Explain its meaning   |

For *Models and Examples*, see Exercises, p 169, &c

## PART IV.—PUNCTUATION.

## LESSONS 74, 75. a. &amp; b.—Exs. 74, 75. a. &amp; b.—Page 93

**L. 74.—447. a** PUNCTUATION explains the mode of marking a written composition into *sentences, clauses, and members*, by means of *points or stops*, for the purpose of noting the different *pauses* which the sense, and an accurate pronunciation require

*b* The principal stops are the *Comma* (,), *Semicolon* (;), *Colon* (:), the *Period* or full stop (.), *Note of Interrogation* (?), *Note of Exclamation* (!), and the *Dash* (—)

*c* The *period* properly denotes a complete *round* of sentences, the *colon* is a *limb* of a period, the *semicolon*, a *half limb*, the *comma*, a small part or clause cut off

*d* The *comma* represents the shortest pause, the *semicolon*, a pause longer than the comma, the *colon*, longer than the semicolon, and the *period*, longer than the colon

*e* The *duration* of the pauses must be left to the taste of the reader or speaker, much depending on the style of the writing and the manner in which it ought to be pronounced, the grave or solemn style requiring much longer pauses than the lively or passionate, in which a rapid enunciation is required—Pauses are sometimes necessary in reading and speaking, where usage does not warrant the insertion of any point.

## RULES FOR THE PROPER PUNCTUATION OF A COMPOSITION

*The Comma*

448 The COMMA separates those parts of a sentence, which, though very closely connected in sense and construction, require a pause between them

449 *a* RULE 1—SIMPLE SENTENCES—A *simple sentence*, when *short*, admits only a period at the end, as, “No state of life is exempt from trouble.”

*b* But when a simple sentence is *long*, and the subject and predicate consist each of a number of words, a comma must be inserted before the *verb*, as, “A steady and undivided attention to one object, is a sure mark of a superior mind” —Modern Punctuation, however, frequently dispenses with this latter rule

450 *a* RULE 2.—SIMPLE MEMBERS—The *simple members* of a *Compound sentence*, whether successive or involved, are separated by commas, as, “When the graces of novelty are worn off, admiration is succeeded by indifference” “The soldiers, when they heard the report, charged the enemy with vigour.”

b But when the members are closely connected by a conjunctive particle, the comma is unnecessary, as, "*Revelation tells us how we may attain happiness*"

451 a **RULE 3**—**TWO TERMS**—*Two words of the same part of speech, when connected by a conjunction expressed, do not admit a comma between them, as, "The earth and the moon are planets" "The man of order catches and arrests the hours as they fly"*

b But when the conjunction is *not* expressed, a comma is inserted between the words, as, "*Reason, passion, answer one great end*" "*He is a plain, honest man*"

c Also, when the two words connected are *emphatically* distinguished, the comma is inserted, as, "*Honest, but indolent, his course was frequently disturbed*"

a An exception to Rule b occurs, when two or more adjectives do not express distinct qualities of the noun, but one adjective merely modifies the other, as, "*A dark brown coat.*" "*A light yellow-green tint*"

c A comma may also be inserted when the conjunction is *expressed*, if the parts connected are *not short*, as, "*Intemperance destroys the strength of our bodies, and the vigour of our minds*"

452 a **RULE 4**—**THREE OR MORE TERMS**—*Three or more words of the same part of speech, with or without a conjunction, require a comma after each of them, except the last, and the last word, if a noun (but not if an adjective), must also be separated from the verb by a comma, as, "Poetry, music, and painting, are fine arts" "David was a brave, wise, and prudent prince"*

In the former example *painting* admits a comma after it, but *prudent*, being an adjective, does not—The following is an additional example to illustrate the Rule "To relieve the indigent, to comfort the afflicted, to protect the innocent, to reward the deserving, are humane and noble employments"

b When words follow each other **IN PAIRS**, there is a comma between each pair, as, "*Anarchy and confusion, poverty and distress, desolation and ruin, are the consequences of civil war*"

EX. 75. a.—453 **RULE 5**—**NOMINATIVE ABSOLUTE, &c**—The words used in a *direct address*, the *Nominative absolute*, a short expression (in the manner, either of a quotation or of a command), and the *infinitive mood absolute*, when it is not used as a nominative case, should be separated from the rest of the sentence by *commas*, as, "*My son, hear the counsels of thy father*"

"I remain, Sir your obedient servant" "*The time of youth being precious, we should devote it to improvement*" "*Plutarch calls lying, the vice of slaves*" "I try, unto all, *Watch*" "*To enjoy pleasure, he sacrificed future ease and reputation*"

454 *a* RULE 6.—ADJUNCTS—*Adjuncts* or *explanatory phrases*, either at the beginning, middle, or end of a simple sentence, are separated from it by commas, as, “*With gratitude, I remember his goodness to me*”

“*I remember, with gratitude, his goodness to me*” “*His talents, formed for great enterprises, could not fail of rendering him conspicuous*”

*b* Adjectives and Participles, having certain words dependent upon them, are, with their adjuncts, generally separated from the rest of the sentence by commas, as, “*Time hovers o’er, impatient to destroy, and shuts up all the passages of joy*” “*Principles of morality, imprinted on the memory at an early age, are seldom erased from the mind*”

*c* When the adjectives and participles immediately follow the noun, and are employed in a *restrictive* sense, they must not be separated by a comma, as, “*A man renowned for repartee, will rarely spare his friend*”

*d* The words *say, so, hence, again, first, secondly, formerly, now, lastly, in fact, therefore, wherefore, however, besides, indeed*, and all other words and phrases of the same kind, must, when considered of *importance*, and, particularly, at the commencement of a sentence, be separated from the context by a comma, as, “*Besides, our reputation does not depend on the caprice of man, but on our own good actions*” “*If the spring put forth no blossoms, in summer, there will be no beauty, and in autumn, no fruit, so, if youth be trifled away without improvement, riper years may be contemptible, and old age miserable*”

*e* When, however, these phrases are not considered important, and, particularly, in short sentences, the comma is not inserted, as, “*There is surely a pleasure in acting kindly*” “*Idleness is certainly the mother of all vices*”

*f* A word or phrase, *emphatically repeated*, is separated by commas, as, “*Turn ye, turn ye, why will ye die?*”

455 *a* RULE 7.—NOUNS IN APPPOSITION.—When the *latter* of two nouns, placed in *apposition*, is accompanied by an *adjunct*, both the noun and the *adjunct* must be separated from the former by a comma, as, “*Paul, the apostle of the Gentiles, was eminent for his zeal and knowledge.*”

*b* But when several words are used as *one compound name*, then a comma is not inserted between them, as, “*Paul the apostle,*” “*The emperor Antoninus*”

456 *a* RULE 8.—PHRASES IN OPPOSITION.—Simple members of sentences, connected by *comparatives*, and phrases placed in *opposition to*, or in contrast with, each other, are separated by commas, thus, “*As the hart panteth after the water-brooks, so doth my soul after Thee*”

“*They are sometimes in union with, and sometimes in opposition to, the views of each other*”

“*Though deep, yet clear, though gentle, yet not dull,  
Strong, without rage, without overflowing, full*”

*b.* When only *one word* follows the last preposition, a comma must not be inserted before it, as, “*He was much attached to, and concerned for John*”

*c* When the members of comparative sentences are short, the comma is omitted, as, “*How much better is wisdom than gold.*”

**457 a RULE 9—THE RELATIVE**—A comma must be inserted *before the relative*, when the clause immediately after it is used as *explanatory* of the antecedent clause, as, "He, *who* disregards the good opinion of the world, must be utterly abandoned"

*b* But when the relative is so *closely connected* with its antecedent, that it *cannot be transposed*, a comma must not be inserted before it, as, "Self-denial is the *sacrifice which* virtue must make"

*c* When several words come between the relative and its antecedent, a comma is sometimes inserted, as, "There is no *charm* in the female sex, *which* can supply the place of virtue."

**458 a RULE 10—INVERTED ORDER**—A comma must be inserted between the two parts of a sentence, which have their *syntactical order inverted*, as, "*With God*, nothing is impossible," that is, "Nothing is impossible with God"

*b* When the subject of inquiry *introduces* an interrogative sentence, it is immediately followed by a comma, as, "*Our fathers*, where are they?"

**459 RULE 11—THE INFINITIVE MOOD**—When any tense of the verb *to be* is followed by a verb in the infinitive mood, which, by transposition, might be made the nominative case to it, the tense of the verb *to be* is separated from this infinitive by a comma, as, "The most obvious remedy *is, to withhold* from all associations with bad men," that is, "To withdraw from all associations with bad men, is the most obvious remedy"

So, also, in this instance,—"*It ill becomes* good and wise men, to oppose and degrade one another"

**460 RULE 12—VERB UNDERSTOOD**—When a verb is *understood*, a comma must be inserted, as, "Reading makes a full man, *conversation*, a ready man, and *writing*, an exact man"

**461 a RULE 13—CONJUNCTION THAT**—The word *that*, used as a *conjunction*, is *preceded* by a comma, as, "Be virtuous, *that* you may be happy"

*b* The preceding Rules will, it is hoped, be found comprehensive, yet, there may, perhaps, be cases in which the student must rely on his own judgment.

*c* In *preparing works* for the press, some authors merely insert a *period* at the end of each sentence, and leave the rest to be policed by the printers, who, from their constant practice, are supposed to have acquired a uniform mode of punctuation. This custom is not, however, to be recommended

### The Semicolon

#### LESSON 76. a.—Exercise 76. a.—Page 96

**462** The *semicolon* is used to separate the parts of a sentence, which are less closely connected than those which are separated by a comma

463 *a* RULE 1 —When the first division of a sentence contains a *complete proposition*, but is followed by a clause which is added as an inference, or to give some explanation, the two parts must be separated by a semicolon, as, "Perform your duty faithfully, for this will procure you the blessing of Heaven"

*b* When the preceding clause depends on the following, a semicolon is sometimes used, thus, "As coals are to burning coals, and wood to fire, so is a contentious man to kindle strife"

464 RULE 2 —When several *short sentences* follow each other, not having any necessary dependence on each other, they may be separated by a semicolon, as, "Every thing grows old, every thing passes away, every thing disappears"

465 RULE 3 —When a sentence contains an *enumeration* of several particulars, the members are generally separated by semicolons, —

As, "Philosophers assert, that Nature is unlimited in her operations, that she has inexhaustible treasures in reserve, that knowledge will always be progressive, and that all future generations will continue to make discoveries, of which we have not the slightest idea"

### *The Colon*

466 The *colon* is used to divide a sentence into two or more parts, less connected than those which are separated by a semicolon, but not so independent as to require a period

467 *a* RULE 1 —A colon is used when a member of a sentence is *complete in itself*, both in sense and construction, but is followed by some additional remark or illustration depending upon it in sense, though not in syntax, as, "Study to acquire a habit of thinking *no study is more important*"

*b* The insertion or omission of a conjunction before the concluding member of a sentence, frequently determines the use of the colon or semicolon. When a conjunction is *not* expressed before the concluding member, a *colon* is to be used, but when it is expressed, a *semicolon* is used, as, "Apply yourself to learning it will redound to your honour" "Apply yourself to learning, *for*, it will redound to your honour"

468 RULE 2 —When the sense of several members of a sentence, which are separated from each other by semicolons, depends on the *last clause*, that clause is generally separated from the others by a colon, as, "A Divine Legislator, uttering His voice from heaven, an Almighty Governor, stretching forth His arm to reward or punish these are considerations which overawe the world, support integrity, and check guilt."

469 *a* RULE 3 —When an *example*, a *quotation*, or a *speech* is introduced, it is separated from the rest of the sentence either by a *semicolon* or a *colon*. as, "The Scriptures give us an

amiable representation of the Deity, in these words, 'God is love' "

b Several parts of the *Litany*, in our church service, are divided by the colon, merely to distinguish the cadences of the chanting service, as, "Thine honour able true, and only Son "

### LESSON 76. b.—*The Period*—Exercise 76. b —Page 97

470 a When a sentence is *complete*, both in the construction and sense intended, a *period* must be used, as, "By disappointments and trials, the violence of our passions is tamed "

b The period must be used after all abbreviations, as, "A D " "M A." "Fol "

c A period is sometimes inserted between sentences which are connected by conjunctions, as the sense and structure of sentences, and not the connective particle, in general, determine whether or not a period is to be used, as, "He who lifts himself up to the observation and notice of the world is, of all men, the least likely to avoid censure For, he draws upon himself a thousand eyes, that will narrowly inspect him in every part "

### *The Dash*

471 a A dash (—) may be used where the sentence breaks off abruptly, where a significant pause is required, or where there is an unexpected turn in the sentiment, as, "And God said,"—what?—"Let there be light "

b A Dash is employed—1 To denote a pause longer than a comma as, "Laborious and patient men of all ranks—inventors and discoverers—all have worked together"—2 Sometimes to introduce a sentence which might commence a fresh paragraph—3 Sometimes to denote clauses on which we wish the reader to dwell a little.—4 Sometimes to represent a certain hesitancy in speaking, as, "I—regret—to inform you—that the debt—is—still—unpaid."—

b The Dash is also sometimes employed by writers who have not taken sufficient pains to insert the proper stops

### *The Note of Interrogation*

472 a The *note of interrogation* (?) is inserted at the end of a sentence in which a question is asked, as, "Why do you neglect your duty?"

b A note of interrogation must not be used in cases in which a question is only *said* to have been asked, and in which the words are not used as a question, as, "Your father inquired when I had good news from Leeds " To give this sentence the interrogative form, it should be expressed thus, "When," said your father to me, "had you good news from Leeds?"

### *The Note of Exclamation*

473 a The *note of exclamation* (!) is used after expressions of sudden emotion, joy, terror, surprise, &c, and also with invocations or addresses, as, "Eternity! thou pleasing, dreadful thought!"

b When *Oh* is used, the *exclamatory point* is generally placed immediately after it, or after the next word, as, "Oh! that I had been more diligent," but when

*O* is used the point is placed after some *intervening* words, as, "O my respected friends!"

*c* When the notes of interrogation and exclamation stand at the end of a complete sentence, which is most frequently the case with the note of interrogation, they are equal to the period, when they terminate a clause of a sentence only, their value is that of the point which would otherwise have been placed there. The points of interrogation and exclamation mark an elevation of the voice in reading

*The following characters are likewise used in Composition*

### LESSON 77.—Exercise 77.—Page 98

474 *a.* A parenthesis ( ) includes a clause inserted in the body of a sentence, containing some necessary information or useful remark, but which may be omitted without injuring the grammatical construction of the sentence, as,

"Know then this truth (*enough for man to know*),  
Virtue alone is happiness below"

*b* The parenthesis, whether short or extended, is evidently a digression in a sentence, and should either be transferred to the following sentence, or be so placed as to read smoothly, and glide at once into our conception. When the clause is short, and coincides with the rest of the sentence, the parenthetical characters are now generally omitted, and commas inserted in their place, as, "Mantua, Milan, and Parma, *fruitful provinces of Italy*, have often been the theatre of war"

475 An *apostrophe* ( ' ) is used when a letter is omitted, or a word abbreviated, as, *enrich'd* for *enriched*, *tho'* for *though*. It is likewise the sign of the possessive case, being used instead of a letter which was formerly inserted, as, *man's* for *manes* or *manis*—It also denotes the plural of *words*, when used merely as words, as, "Dot your *i's*, cross your *t's*" (See 86. *e*)

476 *a* A *Macron* or small dash ( - ) over a vowel shows that it is *long*, as, *ā*, *ī*, *ō*, in *bāle*, *pīne*, *nōte*—A *Brève* or small curve ( ~ ) shows that the vowel is *short*, as, *ă*, *î*, *ô*, in *băl*, *pîn*, *nôt*

*b* The *Acute Accent* ( ' ) denotes the *Emphasis* on a syllable, as, *reg'* in *regular*—It also denotes a short syllable, as, *prom'* in *prom'ise*,—and also the rising *Inflexion*, as, "The Lord reigneth"

*c* The *Grave Accent* ( ` ) denotes a *long* or *open* vowel, as, *fàvour*;—also, the falling *Inflexion*, as, "We shall write to-day"—It also shows that the vowel over which it is placed requires its full sound, as,

"In his right hand a tipped staffe he held,  
With which his feeble steps he stay'd still"

477 A *diæresis* ( ¨ ) when used to divide a diphthong into two syllables, shows that they are to be pronounced apart, as, *ærial*



478 An *asterisk* (\*), an *obelisk* (†), a *double dagger* (‡), and a *parallel* (||), with small *letters* and *figures*, refer to some note in the margin, or at the bottom of the page

479 (\*\*\*) Two or three asterisks denote the omission of some letters in a word, or of some bold or indelicate expression, or some defect in the manuscript

480 A *brace* { is used to connect words which have one common term It was formerly used to connect three lines in poetry, having the same rhyme, called a *triplet* Thus,

“And the eye tells what every moment *shows*,  
That Heav’n no bounds in power or beauty *knows*,  
Almighty when it works, all good when it *bestows*” }

481. A *caret* (^) is used to show that some word is omitted, as, “You <sup>are</sup> the man” The same mark is called a *circumflex*, when it is placed over a vowel to denote a *long* syllable, as, *aménable*

482 An *ellipsis* (—) is used when some letters in a word are omitted, as, k—g, for *king*

483 *Brackets* [ ] are used to enclose a word or phrase which is intended to supply some deficiency, or to rectify some mistake

484 a A *hyphen* (—) is used to connect compound words; as, *lap-dog*, *father-in-law* It is used when a word is divided into syllables, as, *re-main-ing* When used at the end of a line, it shows that the remaining part of the word is carried to the beginning of the next line, as in several words in the next page (See 45)

b The term *hyphen* comes from the Greek, and signifies *under one*, because two words are thus brought *under one*

c A hyphen is generally used between two nouns, when one of them signifies something *belonging to*, *used for*, or *adapted to* the other, as, A *silk-mill*, a mill for spinning silk, a *curl screw*, a screw for corks, a *kitchen-grate*, a grate for a kitchen —A hyphen is not used when the *first* word denotes the *material* or *substance* of which the second is made, as, a *silk gown*, a *stone wall*

485 a. An *index* (☞) refers to some remarkable passage

b The *Cedilla* (ç), of French origin, is sometimes placed under c, to show that c has the sound of s before a or o, as, *façon*

486 A *section* (§) is used to divide a discourse or chapter into portions

487 a A *paragraph* (¶) denotes the beginning of a new subject, but the mark (¶) is never used except in the Old and the New Testament, and in the Book of Common Prayer. In

other books, paragraphs are distinguished by *leaving off*, and *commencing a new line*.

b *Different subjects*, unless they are very short, should be separated into paragraphs. When one subject is continued to a considerable length, the larger divisions of it should be put into distinct paragraphs. The *facts*, *premises*, and *conclusions* of a subject, must also be divided into paragraphs.

c Paragraphs should not be extended to a great length. If very long, they may not be attentively read, and, if very short, they occasion a difficulty in the connexion. Nor, if possible, must they be of a uniform length, but, on the contrary, must be *diversified* in their extent, for a monotonous sameness is displeasing in this, as well as in other things. (See 695)

488. A *quotation* is a passage quoted from an author or speaker in his own words, and has two inverted commas at the beginning, and two direct ones at the end, thus, (" "), as,

"A man that rightly knows himself," says Mason, in his *Treatise on Self-Knowledge*, "is acquainted with his peculiar temptations, and knows when, and in what circumstances, he is in the greatest danger of transgressing."

### *Directions respecting the use of Capital or Head Letters*

#### LESSON 78.—Exercise 78.—Page 98

489 *Capitals or head letters* are so called from the Latin, *caput*, the head. Small letters are said to have been first introduced in the *seventh century*, before that time, only large or capital letters were used for all the words in a volume. Hence, great difficulty would be experienced in reading.

For a long time after the introduction of small letters, every *noun* began with a *capital* letter, both in writing and printing, but at present, only the following words begin with capital letters —

490 —1. The *first* word of every book, chapter, letter, note, or any other piece of writing — Also, the titles of books, with the substantives and principal words in the titles, as, "Euclid's Elements of Geometry," "Goldsmith's Deserted Village"

491 —2. The *first* word after a *period*, after a *note of interrogation* or *exclamation*, when the sentence before, and the one after it, are independent of each other, and the *first word* in every line of poetry

But, if several interrogative or exclamatory sentences are so connected, that the latter sentences depend on the former, all of them, except the first, may begin with a *small* letter, as, "How doth the city sit solitary, that was full of people! *how* is she become as a widow!"

492 —3. The names of the *Deity*, as, God, Jehovah, the Almighty, also, a personal Pronoun, when applied to the Deity; as, "Hear Him" — Also, titles of honour in a direct address, as, My Lord, Sir, Your Honour, &c

493 —4. The *proper names* of persons, places, streets, rivers, ships, mountains, &c, as, Thomas, London, Cheapside, the

Thames, the Royal George, Snowdon, &c — Also, common nouns, when *personified*, as, "Come, gentle *Spring*" — The names of days, months, particular feasts, and historical events, as, Tuesday, June, Easter, the Reformation.

494 — 5 Adjectives derived from the *proper names* of persons and places, as, Johnsonian, English, French, Roman

495 — 6 The *first* word of a *maxim*, an *example*, or a *quotation*, when it follows a semicolon or a colon, that is, when it is used in a direct form, as, "Temperance preserves health"

When a quotation is not introduced in a direct form, but follows a comma, the first word must not begin with a capital, as, "Solomon observes, that '*pride* goeth before destruction'"

496 — 7 *a* The pronoun *I*, the interjections *O*, *Oh*, and most *abbreviations* begin with capitals, as, "*I* study," "Hear, *O* Israel!" "*A D*," "*M A*," "*Fol*"

*b* Other words also may begin with capitals, when they are remarkably *emphatical*, or form the principal subject of the composition

497 *a* *Italic Letters* — When a writer wishes any word or phrase to be particularly noticed, it is usually printed in *Italics* (or letters which *incline*), especially in works intended for the young or uneducated. In other works, *Italics* are only sparingly employed

*b* The words intended to be printed in *Italics* are *underlined* by the Author in writing

*c* Words and phrases from other languages, when introduced into English writings, are generally expressed in *Italics*, thus, "Stamp duties, the amount of which is regulated according to the value of the property, are termed *ad valorem* duties"

*d* *Headings* — In beginning any chapter or section, it is recommended to place at the top or commencement, the Subject, as a *Heading*

498 The manuscripts of the ancients were usually arranged in the form of long narrow rolls of parchment or papyrus, called *volumina*, whence our *volume*. The words in these *volumina* were written in Capital letters, without any separation by spaces or marks of punctuation, or any divisions of chapters, paragraphs, or periods, as in modern books. In addition to the want of spaces, points, &c, the manuscript generally contained numerous *contractions*, not only of syllables but of whole words, so that the art of reading them easily and correctly was difficult of attainment

## PART V.—PROSODY.

## LESSON 79.—Exercise 79.—Page 103

499 PROSODY explains the nature of the *Accent* and *Quantity* of syllables, of *Emphases*, *Pauses*, and *Tones*, and of the laws of *Versification*. It consists of two parts, *Orthoepy* and *Versification*.

## ORTHOEPEY

500 ORTHOEPEY comprises the correct *Pronunciation* of letters, the *Accent* and *Quantity* of syllables, and the nature of *Emphasis*, *Pauses*, and *Tone*

Directions have already been given with regard to the pronunciation of *Letters* (See 12 to 37)

501. *a* *Accent* is a particular *stress* of the voice on a certain *syllable* in a word, that it may be distinguished from the rest, as, the syllable *vir* in the word *virtue*—The tendency of the English language is to throw the Accent as near the *beginning* of the word as possible, thus, *Del'-icacy*, *plan'-etary*, *mon'-archy*, *effi'on'-tery*

*b* Accent is of two kinds, *primary* and *secondary* "Words of one syllable can have no accent Words of two syllables have the primary accent only Words of three and four syllables may have both the primary and secondary accent, but many of them have no secondary accent that deserves notice, such as, *dignity*, *annuity*, *fidelity* In words of four, five, or more syllables, a secondary accent is often essential to a clear and distinct articulation of the several syllables"—*Webster* In most dictionaries the *Primary* Accent only is marked, as, *Am'icable*, in others, the *Primary* is marked with two accents ('), and the secondary with one ('), as, *Ad'certi'ce*, *Com'plai-sant'*

*c* In words of *two syllables*, those that are purely English have generally the *first* syllable accented But when the same word is sometimes a noun or adjective, and sometimes a verb, the accent is on the *first* syllable of the *noun* or *adjective*, and the *second* of the *verb*, as, *Ab'sence*, *ab'sent*,—*absent'* In Compound and Derivative words, the long sounds or syllables of the *Primitives* are frequently shortened (See 38 *c*)

*d* In words of *Three Syllables* the Accent is mostly either on the *First*, as, in *Pi'ety*, *id'iom*, *pop'ular*, or on the *last but one*, as, in *Co'e'qual*, *com-mit'-tee*, *de-c'rum*, and least frequently on the *last*, as, in *As-cer'tain'*, *dis-en-gag'e'*

*e* In words of *Four Syllables*, the Accent is—1, never on the *Last*;—2, rarely on the *First*, as, in *Ac'curacy*, *cer'e'mony*,—3, mostly on the *Penultimate* (last but one), as, in *Aca-dem'-ic*, *compre-hen'sive*,—or 4, on the *Antepenultimate* (last but two), as, in *A-bil'-ity*, in *cu'rable*—The words ending in *tion*, *sion*, *cious*, *tious*, *tial*, &c accent the syllable before that termination, as, *ec'les'-tial*

*f* For other words, consult either *Webster's* large Dictionary, or *Walker's*, and attend to the mode observed by the best speakers

502 The *Quantity* of a syllable is the time occupied in pronouncing it.—A syllable is *long*, when the accent is on the *vowel*, and *short*, when the accent is on the *consonant*. A *long* syllable requires twice the time in pronouncing it that a *short* one does. Long syllables are marked thus (—), as, *tūbe*. short syllables thus (v), as, *mān*. (See 476)

In *Reading*—Let every syllable have a full and distinct enunciation.—The words included in a Parenthesis must be pronounced rather *more quickly* and in a *lower voice* than the other words of a sentence

503 *a*. *Emphasis* denotes that stress of the voice which we lay on some particular *word* or *words* in a sentence, in order to mark their superior importance, and thus more clearly to convey the idea intended by the writer or speaker

*b* Emphases must be judiciously employed, for when they occur too frequently they are apt to be disregarded. The best general rule is clearly to *comprehend* what you are about to read or utter, and then place the emphasis on those words which you would render emphatical if they proceeded from the immediate sentiment of your own mind in *private discourse*

504 *a*. *Pauses*, or rests, are *cessations* of the voice, in order to enable the reader or speaker to take breath, and to give the hearer a distinct perception of the meaning, not only of each sentence, but of the whole discourse

*b* Pauses are of two kinds, first, *emphatical* pauses, and next, such as serve to *distinguish the sense*

*Emphatical* pauses are used after something has been said which is important, and on which we wish to fix the hearer's attention. These pauses must not be used too frequently.—With respect to *pauses which serve to distinguish the sense*, it is proper to observe, that the voice should be relieved at every stop, slightly at a comma, longer at a semicolon, still more so at a colon, and completely at a period. The sense also sometimes requires pauses which are not represented by points, these are called *rhetorical* pauses.—An excellent method for preventing the habit of taking breath too frequently is, to accustom yourself to read sentences of considerable length abounding with *long and difficult words*

*c* There are likewise two pauses peculiar to *poetry*, the *Final* pause at the end of each line, and the *Caesural* pause at or near the middle of the line

In reading *blank verse*, the close of each line should be made *sensible* to the ear but without either letting the voice fall, or elevating it, it should be marked only by such a slight suspension of sound, as may distinguish the passage from one line to another without injuring the sense.—The *Caesural* pause divides the line into two parts. It is necessary in every line of eight, ten, or twelve syllables, and is generally placed at the end of the fourth, fifth, or sixth syllable

505 *a*. *Intonation* is the *change* or *modulation* of the voice, when speaking or reading

*b* The tone of the voice is changed principally at the accent or emphasis. The raising of the voice at the accent or emphasis is called the *rising inflection*, the sinking of the voice is called the *falling inflection*. The art of making a proper use of Pauses, Accent, Emphasis, and Intonation, in speaking, reading, or reciting, is called *elocution*

*c* The different *passions* of the mind must be expressed by different *tones* of the voice. *Love* by a soft, smooth, languishing voice, *anger*, by a strong, vehement, and elevated voice, *joy*, by a quick, sweet, and clear voice, *sorrow*, by a low, flexible, interrupted voice, *fear*, by a dejected, tremulous, hesitating voice, *courage*, by a full bold and loud voice, and *perplexity*, by a grave and earnest voice. In *exordium* viz, the voice should be low, yet clear, in *narrations*, distinct,

in *reasoning*, slow, in *persuasions*, strong, it should thunder in *anger*, soften in *sorrow*, tremble in *fear*, and melt in *love*

*d* In an *antithesis*, the contrary assertion should be pronounced louder than the other. In a *climax*, the voice should always rise with it. In *dialogues*, it should alter with the parts. The voice should be steadily and firmly supported throughout the sentence, and the concluding words modulated according to the sense.

*e* The best *general rule* to be observed with respect to *Intonation*, is to FOLLOW NATURE. Consider how she teaches you to utter any sentiment or feeling of the heart in SENSIBLE ANIMATED CONVERSATION. Think after what manner, with what tones and inflections of voice, you would, on such an occasion, express yourself, when you were most in earnest, and sought most to be listened to by those whom you addressed. Let these be the *foundation* of your manner of pronouncing in public, and you will take the surest method of rendering your delivery both agreeable and persuasive.

506 *a* In order to speak and read with *grace* and *effect*, attention must also be paid to the *proper pitch* of the voice.

*b* The voice must be neither too loud nor too low. Acquire such a command over your voice, that you may elevate or lower it according to the number of persons addressed.

*c* The voice must not be thick nor indistinct. Accustom yourself, both in conversation and in reading, to give *every sound* which you utter its due proportion, so that *every word* and *every syllable* may be clearly and distinctly heard.—Many corruptions in language have arisen from an idle slurring pronunciation of words.

*d* The utterance must neither be too quick nor too slow. Convey to the hearer the *sense*, *weight*, and propriety of every sentence you read, in a *free*, *full*, and *deliberate* pronunciation.

507 Another subject which claims attention, is *Gesture* or *Action*. The best rule that can be given on this subject is, to attend to the looks and gestures in which earnestness, indignation, compassion, or any other emotion, discovers itself to the best advantage in the common intercourse of men. Let the motions and gestures which nature thus dictates be those on which your own are formed.

## VERSIFICATION.

### LESSON 80.—Exercise 80.—Page 103

508 PROSE is the ordinary language employed in reasoning and conversation, and is not confined to any arranged number of syllables.

509 POETRY is language chiefly addressed to the imagination and feelings. In *construction*, it differs from Prose in requiring a measured arrangement of words in verse, and in admitting a *peculiar license* in the application of them.

510 VERSIFICATION is that measured arrangement of words which chiefly distinguishes the *form* of poetry from prose. It embraces the Laws of Metre and the peculiarities which distinguish the different kinds of Verse.

511 *Poetical License* is the peculiar application of certain words in poetry, contrary to the ordinary rules of Grammar (See 526)

512 Poetry is written in two forms; namely, *Rhyme* and *Blank Verse*

*a Rhyme* is a term applied to verses that terminate in syllables of the *same sound*, as,

“Indulge the true ambition to excel  
In that best art,—the art of living well”

*b In blank verse*, the final syllables do not rhyme

Blank verse may be accounted a noble, bold, and disencumbered species of versification, and in several respects it possesses many advantages over rhyme. It allows the lines to run into one another with perfect freedom, hence, it is adapted to subjects of dignity and force, which demand more free and manly numbers than can be obtained in rhyme. Blank verse is written in the heroic measure, that is, in lines consisting of ten syllables. Milton, Cowper, Wordsworth, Thomson, Akenside, Armstrong, and Pollok, are the principal poets in this species of composition.

513 *a Verse* is one line, consisting of a certain number of accented and unaccented syllables, arranged according to metrical rules

*b The Rhythm* or harmonious flow of words, depends upon the regular recurrence of accented and unaccented syllables.

*c A foot* is a portion of a verse, consisting of two or more syllables

A certain number of syllables are named *feet*, because, by their aid, the voice steps along, as it were, through the verse in a measured pace

*d A couplet or distich* consists of two lines or verses, a *triplet* of three

*e A hemistich* is half a verse —The term *hypercatalectic*, *hypermeter* or *redundant*, is applied to a verse when it exceeds the regular number of syllables —A verse shortened by a syllable is called *Catalectic* or *deficient*, *Acatalectic* is the complete verse

*f The repetition of the same letter or letters at certain intervals in a line forms what is termed Alliteration*, as, “If you trust before you try,—you may repent before you die”

514 A *stanza* or *stave* is a combination of several verses, varying in number according to the poet's fancy, and constituting a regular division of a poem or song

515 *a Scanning* is dividing a verse into its several feet, in order to ascertain whether their *quantity* and *position* are agreeable to the rules of metre

*Metre*, or *Measure*, is the number of poetical feet which a verse contains

*b All feet* used in poetry consist either of *two* or of *three*

syllables, and are reducible to eight kinds, four of two syllables, and four of three, as follow —

<i>Dissyllable</i>		<i>Trisyllable</i>	
1	An Iambus (∪ —), as, dīfēnd.	5	A Dactyl (— ∪ ∪), as, virtūōs
2	A Trochee (— ∪), as, nōblē	6	An Amphibrach (∪ — ∪), as, cōn- tīntmēt
3	A Spondee (— —), as, Vāin mān	7	An Anapaest (∪ ∪ —), as, Intērcēde
4	A Pyrrhic (∪ ∪), as, ōn ī (hull)	8	A Tribrach (∪ ∪ ∪), as, (nū)mērībīlē

c. In the preceding examples, a dash (—) placed over a vowel shows that it is *accented*, a breve (∪) that it is *unaccented*, as, in *hū-lī*. The marks over the vowels will therefore show that in an *Iambus*, the *first* syllable is unaccented and the *second* accented, in a *Trochee*, the *first* syllable is accented and the *second* unaccented, and so of the other feet.—Of these feet, the *Iambus* is the most common, next to it, the *Trochee*

516 a The *Caesura*, or *division*, is the *variable* pause which takes place in a verse, and which divides it into two parts, as,

‘ The dumb shall sing, || the lame his crutch forego,  
And leap exulting || like the bounding roe ”

b The *Caesural* pause occurs after the *fourth*, *fifth*, or *sixth* syllable in a line, and, accordingly as it occurs after one or other of these syllables, the melody of the verse is affected and its air diversified

c. When the *caesura* occurs after the *fourth* syllable, the verse is *lively* and *spirited*, as,

“ Her lively looks | a sprightly mind disclose,  
Quick as her eyes | and as unfix’d as those ”

d When the *caesura* falls after the *fifth* syllable, the verse loses that brisk and lively air, and becomes more *smooth*, *gentle*, and *flowing*, as,

“ Eternal sunshine | of the spotless mind,  
Each prayer accepted | and each wish resign’d ”

e When the *caesura* occurs after the *sixth* syllable, the verse becomes *solemn*, and marches, as it were, with a more measured pace, as,

“ The wrath of Pelus’ son, | the direful spring  
Of all the Grecian woes, | O goddess, sing ”

It is sometimes necessary to vary the position of the *caesura*, as too great a uniformity throughout each line tends to produce a tediousness to the ear.

## DIFFERENT KINDS OF VERSE

### LESSON 81. a.—Exercise 81. a.—Page 103

517. *English* verse may be divided into three classes, denominated, from the feet of which they principally consist, the *Iambic*, *Trochaic*, and *Anapaestic*

The *Iambus*, *Trochee*, and *Anapaest* are the *principal* feet employed in the construction of *English* verse, the other feet are only *secondary*, being chiefly used to diversify the numbers and improve the verse

### *Iambic Verse.*

518 *Iambic Verse*, in its various forms, is the most extensively employed of the *English Metres*. It is adapted to *serious* and *elevated* subjects, and has every *second*, *fourth*, and other *even* syllable *accented*



a The *First Form* is the *Iambic Trim'eter*, which consists of *three Iambuses* or *six syllables*. This measure is not extensively used, but occasionally it forms entire hymns, and, when the *third line* contains *Four Iambuses*, the stanza constitutes what is called our *Short Metre*. The following are two examples —

1	Thy way   not mine   O Lord,	2	'Tis God   the Spir   it leads
	How'er   er dark   it be,		In paths   before   unknown,
	Lead me   by Thine   own hand,		The work   to be   perform'd   is
	Choose out   the path   for me		ours,
			Thy strength   is all   His own.

b Sometimes it contains an additional syllable, as,

Yet thir | ty no | ble na | tions,  
 Confid | erate | in one,  
 That keep | y our star | ry sta | tions,  
 Around | the west | ern sun

519 a The *Second Form* is the *Iambic Tetram'eter* of eight syllables, which, being well adapted to lively Narrative, is much employed by Scott in his *Lay, Marmion*, &c. It is also much used in hymns, thus,

When we | our wear | red limbs | to rest,  
 Sat down | by proud | Euphrā | tes' stream,  
 We wept | with dole | ful thoughts | oppress'd,  
 And si | on was | our mourn | ful theme

b It is also much employed in Burlesque, as in Butler's comic poem, called *Hudibras*, sometimes, with an additional short syllable, as,

He was | in Lōg | ic a | great crit | ic,  
 Profound | ly skill'd | in an | alyt | ic

520. a The *Third Form* is the *Iambic Pentam'eter*, commonly called the *Heroic* or *Epic Measure*, which consists of *five Iambuses* or *ten syllables*. The *Heroic Measure* is the most dignified of English Verse, and is much used, being well adapted to subjects of an *elevated* character. It may be used either—1 With rhyme, or—2 Without, called *Blank Verse*, as,

1 None sends | his ar | row to | the mark | in view  
 Whose hand | is fee | ble or | his aim | untrue,

2 Now stir | the fire | and close | the shut | ters fast,  
 Let fall | the cur | tains, wheel | the so | fa round,  
 And, while | the bub | bles and | loud hiss | ing urn  
 Throws up | a steam | y col | umn, and | the cups  
 That cheer | but not | inebriate wait | on each,  
 So let | us wel | come peace | full ev'n | ing in

b 1 This Measure frequently admits of some variety, particularly at the beginning and end of the line. The *first foot* is sometimes a *Trochee* instead of an *Iambus*, and the *last* has sometimes a short unaccented syllable attached to the *Iambus*, as,

(1) Dauph'ner | of God and man, accomplished Ev'r

(2) Ten thousand glitt'ring lamps the skies adorn | ing

2 Sometimes a syllable is cut off from the first foot, as,

I | die at | the dinner in his chair

So | a far | mer ruddy, fat, and fat,

*c* Sometimes a line of *Six Iambuses* or *Twelve Syllables*, called an *Alexandrine Verse*, is introduced at the close of an Heroic Stanza of nine lines. This mode prevails in Spenser's Faery Queen, and has been adopted by several modern poets. In stanzas of this kind, the 1st line rhymes with the 3rd, the 2nd with the 4th, 5th, and 7th, and the 6th with the 8th and last, thus—

Some high or humble enterprise of good  
 Contemplate, till it shall possess thy mind,  
 Become thy study, pastime, rest, and food,  
 And kindle in thy heart a flame refin'd  
 Pray Heav'n for firmness, thy whole soul to bind  
 To this thy purpose—to begin, pursue,  
 With thoughts all fixed, and feelings purely kind,  
 Strength to complete, and with delight review,  
*And grāce | tō gīve | thū prāisc | whīre āll | īs ēv | īr dūc*

\* 521. *a* The *Fourth Form* is the *Iambic Heptam'eter*, which consists of *Seven Iambuses*, or *Fourteen Syllables*.—

Att'nd | āll yē | whō list | tō hēar | ōur nō | blē Eng | lānd's prāisc,  
 I sing | of the | thrice fa | mous deeds | she wrought | in an | cient days,  
 When that | great fleet | invin | cable | against | her bore | in vain,  
 The rich | est spoils | of Mex | ico, | the stont | est hearts | in Spain

*b* Psalms and Hymns were formerly written in this measure, as,

Thōu dīdst, | Ō mīgh | tŷ Gōd' | ēxist | ēre tīme | bēgūn | īts rāce

But these lines are now generally broken into verses, containing alternately Four and Three Feet, as,

Thōu dīdst, | Ō mīgh | tŷ Gōd' | ēxist |  
 Erē tīme | bēgūn | īts rāce, |  
 Before | the am | ple el | ements |  
 Fill'd up | the void | of space

*c* Sometimes the first and third lines consist of *Three Iambuses* and an additional syllable, as,

Frōm Grēen | lānd's I | cŷ mōun | tāins,  
 Frōm India's coral strand,  
 Where Af | ric's sun | ny foun | tāins  
 Roll down their golden sand

522. *a* The *Fifth Form* is the *Iambic Octom'eter*, consisting of *Eight Iambuses*, or *Sixteen Syllables*. Formerly Psalms and Hymns were also written in this measure, as,

Āll pēo | plē thāt | ōn ēarth | dō dwēll, || sīng tō | thē Lōrd | wīth chēer | fūl  
 vōice

This is now broken into Stanzas, each containing Four Tetrameter lines, and forming our *Long Metre* psalms or hymns, thus,

Āll pēo | plē thāt | ōn ēarth | dō dwēll, |  
 Sing to | the Lōrd | wīth chēer | fūl vōice,  
 Hīm sērve | wīth fēar, | Hīs prāise | fōrth tēll, |  
 Cōme yē | bēfore | Hīm, and | rējoice. |

b The following Forms of Iambic Verse are, for the sake of variety, occasionally introduced into stanzas, but are too short to constitute, of themselves, either an entire ode, or any number of lines

- 1 Of one Iambus, with an additional syllable, as,

Consent | ing  
Repent | ing

- 2 Of two Iambuses, as,

What place | Ye here |  
What scenes | appear |

- 3 This form sometimes assumes an additional syllable, as,

Upon | a mound | lain  
Beside | a foun | tain

### Trochaic Verse

#### LESSON 81. b.—Exercise 81. b.—Page 106

523 *Trochaic Verse* is adapted to *lively, cheerful* subjects, as well as to those which are *devotional*. It has the *first, third, and other odd syllables accented*, and comprises verses of various lengths. The following are those most commonly used —

- 1 a The *Trochaic Trim'eter* consists of *Three Trochees*, or *six syllables*, as,

Dangers | do not | dare me, |  
Terrors | cannot | scare me, |  
God my | guide, I'll | bear me |  
Mansful | ly for | ever

- b When this form admits an additional syllable, it is capable of being extended through entire odes and hymns, and is much used, thus,

All are | arch | tects of | fate,  
Working | in these | walls of | Time,  
Some with | massive | deeds and | great,  
Some with | ornate | monuments | rhyme  
Nothing | useless | is, or | low,  
Each thing | in its | place is | best,  
And what | seems but | idle | show  
Strengthens | and sup | ports the | rest

- 2 a The *Second Form* is the *Trochaic Tetram'eter*, consisting of *Four Trochees*, or *eight syllables*, as,

May, thou | month of | roses | beauty,  
Month when | pleasure | is a | duty,  
Month of | bees, and | month of | flowers,  
Month of | blossom- | laden | bowers

- b This form, when varied in the *second and fourth lines* by the *Trochaic Trimeter* of three Trochees and a long syllable, is much used, particularly in hymns, as,

Saviour, | breathe an | ev'ning | blessing |  
Draw | pose our | spirits | still,  
Sin and | wint we | come con | fessing,  
Thou canst | save, and | Thou canst | heal

3. The *Trochaic Pentameter*, not much used, consists of *Five Trochees*, or *ten syllables*, with sometimes an additional syllable, as,

Āll thāt | wālk ōn | fōot ōr | rīde īn | chārī | ōts,  
 Āll thāt | dŵēll īn | pālā | cūs ōr | gārērēts

4 The *Trochaic Hexameter*, also rarely used, consists of *Six Trochees* or *twelve syllables*, as,

Ōn ā | mōuntain | strētched bē | nēath ā | hōarŷ | willōw,  
 Lāy ā | shēphērd's | swāin, ānd | viēw'd thō | rōlling | billōw

5 The following are only occasionally used —

a Of *one Trochee* and an additional syllable, as,

Tūmtilt | cease,  
 Sink to | peace

b Of *two Trochees*, or of two and an additional syllable, as,

Wishēs | rīsing                      In thē | dāys ōf | *old*  
 Thōughts sūr | prīsing              Storēs | plainly | *told*

### *Anapaestic Measure*

524 The *Anapaestic Measure* is adapted both to *solemn* and *cheerful* subjects. The principal forms are the following —

1 a The *First Form*, called the *Anapaestic Dimeter*, is not much used,—it consists of *Two Anapaests*, or *six syllables*, as,

Āll ōur lā | boŵr mūst fāl,  
 If thē wick | ēd prēvāil

b Sometimes an unaccented syllable is added, as,

In thē cāvo | ōf thē mōun | tāin,  
 Bŷ thē side | ōf thē fōun | tāin

2 a The *Second Form*, which is very much used, is the *Anapaestic Trimeter*, consisting of *Three Anapaests*, or *nine syllables*, as,

Ī ām mōn | ārch ōf āll | Ī sŭrvēy, |  
 Mŷ rīght | thēro īs nōne | tō dispūte, |  
 Frōm thē cēn | trē āll rōund | tō thē sēa |  
 I am lord | of the fowl | and the brute

b Sometimes a syllable is omitted in the first foot; thus,

Hōw flēt | īs thē glānce | ōf thē mīnd,  
 Cōmpār'd | wīth thē spēd | ōf īts flīght,  
 Thē tēm | pēst ītsēlf | lŭgs bēhind,  
 And thē swift | wīngēd ār | rōws ōf līght

3 a The *Third Form* is the *Anapaestic Tetrameter*, consisting of *Four Anapaests* or *twelve syllables*, as,

Thē Āssŷr | ān cāme dōwn | likē thē wōlf | ōn thē fōld,  
 And hīs cō | hōrts wēre glēam | īng īn pŭr | plē ānd gōld,  
 And the sheen | of their spears | was like stars | on the sea,  
 When the blue | wave rolls nīght | ly on deep | Gāhlee

*b* This form sometimes contains an additional syllable, as,  
 On thū wūrm | chēck ōf yōuth | smīles ānd rō | sēq wēre blēnd | tng

525 The preceding are the Principal Metres in their simple or regular forms, but, sometimes, the sentiment requires a variation from the usual mode. This can be effected, either by the intermixture of the principal feet with one another, or by the admission of secondary feet, as seen in the following examples, or by the peculiar application of certain words in poetry, called *Poetical License* (See Lesson 82)

*a* The *Pyrrhic* mixed with the *Iambic*  
 And tō | thū dīr'd | mī wīll | tng sōul | shūll gō

*b* The *Spondee* with the *Iambic*  
 Fōrbeār, | grēd mān, | In ārms | rīnōwn d, | fōrbeār

*c* The *Trochee* with the *Iambic*  
 Tūrānt | ānd slāve, | thōse nāmes | ōf hāte | ānd fēa-

*d* The *Iambic* with the *Anapaestic*  
 Mī sōr | rōws I thēn | mīght āssuige |  
 In the ways of religion and truth

*e* The *Dactyl* with the *Trochee*  
 Glōrīōūs | thīngs ōf | thēe āre | spōkēn, |  
 Zīōn, | cītī | ōf ōur | Gōd

### Poetical License

#### LESSON 82.—Exercise 82.—Page 108

526 *a* LANGUAGE OF POETRY—The Language of Poetry is in general *brief*, frequently *suggesting* more than what is *expressed*. In addition to this, many antiquated words and idioms, as well as irregularities of syntactical construction, are allowed, which are altogether inadmissible into good Prose. The deviations from the ordinary grammatical arrangement may sometimes be necessary, to suit the peculiar metrie and euphony of the verse, but, the employment of *antiquated words* and *idioms* will chiefly depend on the poet's own predilection for this kind of expression.

*b* *Poetical License* (as stated in 511) is the term employed to denote the application of certain words in Poetry contrary to the ordinary rules of Grammar. The following are the principal peculiarities —

527 *Antiquated words* and *constructions* are frequently introduced into Poetry which, though common in the ages of Elizabeth and the Stuarts, are now *obsolete* in good Prose. Thus,

1 Wo d's — *a* "Shall I receive by gift, what of my or n  
 When and v here likes me best, I can command?"

*b* "Long wert, to tell what I have seen"

2 MONES OR CONSTRUCTION — *a* "He knew to sing, and I used the lofty rhyme"

*b* "Meanwhile, the d'er of beautiful or new—was offer d to his view"

528 The poets sometimes imitate the *Latin* and *Greek* modes of construction, as,

- a Give me to seize rich Nestor's shield = (*permit me to seize*)
- b There are, who, deaf to mad ambition's call = (*there are persons who, &c.*).
- c Yet to their general's voice they all obeyed = (*cancel to*)
- d How much of knowledge = (*omit of*)

529 Sometimes words are *abbreviated*, at other times *lengthened*, as,

- a Amaze for amazement, lone for lonely, ope for open, oft for often
- b Begirt for girt, erasishes for vanishes
- c Sometimes they form the Adjective in y, as, *Towery* height for *towering*

530 The *Syntactical order* of words is frequently *changed* —

- a By placing the Adjective *after* the Noun, as, "Showers on her kings barbaric," instead of "barbaric kings"
- b By putting the Nominative *after* the Verb, and the Objective before it, as,  
 "No hive hast thou of hoarded sweets," for, "thou hast"  
 "A transient calm the happy scenes bestow,—instead of—  
 "The happy scenes bestow a transient calm"
- c By placing a *neuter* Verb at the *beginning* of a sentence, as,  
 "Fear the mountains, thunders all the ground," for "the mountains rear," &c.
- d By placing the *Infinitive* *before* the word on which it depends, as,  
 "When first thy sire to send on earth  
 Virtue, his darling child, design'd," for "designed to send"
- e By placing *Adverbs* *before* the words which they qualify, as,  
 "The ploughman homeward plods his weary way," for  
 "Plods homeward his weary way"
- f By placing *Prepositions* and their cases *before* the words which they ought to follow, as, "Thou sun, of this great world both eye and soul"
- g By placing the *Preposition* *after* its case, as, "Where Echo walks steep hills among"
- h By removing *Relatives* and other connectives into the body of their clauses, as,  
 "A ball parts the fine locks her graceful head that deck"  
 "Grieved though thou art, forbear the rash design"

531. The poets *omit*, 1, sometimes the *Article*, 2, sometimes the *Noun*, 3, sometimes the *Antecedent*, 4, sometimes the *Relative*, 5, sometimes the *Principal Verb*, retaining only the *Auxiliary*, 6, sometimes the *Preposition*,—as,

- 1 The *Article*, as, "The brink of (the) haunted stream"
- 2 The *Noun*, as, "Lives there (the man) who loves his pain?"
- 3 The *Antecedent*, as, (he) "Who never fasts, no banquet e'er enjoys"
- 4 The *Relative*, as, "For is there aught in sleep (that) can charm the wise?"
- 5 a The *Verb* omitted, as, "To whom thus Adam" (spoke)
- b The *Auxiliary* used alone, as, "Angels could (do) no more"
- 6 The *Preposition* omitted, as, "He mourn'd (for) no recreant friend"

532 The poets sometimes violate the *grammatical propriety* of certain words

1 By connecting *Adjectives* with substantives which they do not properly qualify, as, "The tenants of the warbling shade"

2 By substituting *Adjectives* for *Adverbs*, as, "They fall successive and successive rise"

3 By giving *Neuter* verbs an active government, as, "Virtue may hope (for) her promised crown"

4 By giving the uncomponed form of the 1st and 3rd Persons Imperative, instead of the regular form, as, "Turn *we* a moment," "Fall *he* that must"

5 By joining a positive with a comparative, instead of employing two comparatives, as, "Near and more near the billows rise."

6 By employing both the noun and its pronoun to the same verbs, thus, "My lanks, they are furnished with trees."

7 By using *or—or* (for *either—or*), *nor—nor* (for *neither—nor*), as, "Nor grief nor pain shall break my rest"

533 In their choice of words, the poets, to promote *Harmony* or *Rhythm*, sometimes adopt those which denote, first, particular sounds, secondly, motion, and thirdly, the passions and emotions of the mind

a First, by a proper choice of words, a resemblance of other sounds intended to be described may be produced thus, we can say, "The whistling of winds," "The hiss of serpents, "The crash of falling timber"

1 In describing *harsh* sounds, words composed of syllables which are difficult of pronunciation are generally used, thus, in Milton,

"——On a sudden open fly,  
With impetuous recoil, and jarring sound,  
Th' infernal doors, and on their hinges grate  
Harsh thunder"

In this sentence, a grating sound is well expressed by the jarring *r* and hissing *s*

2 In describing *sweet* and *soft* sounds, words formed principally of liquids and vowels are the most appropriate, as in the following instance —

"——Heaven opened wide  
Her ever-during gates, harmonious sound,  
On golden hinges turning"

b Secondly, Words may be used to represent, to a certain degree, *quick* or *slow* motion Long syllables are used to represent *slow* motion, as in this line,

"O'er hills, o'er dales, o'er crags, o'er rocks they go"

Slowness or difficulty in operation may also be indicated by a succession of aspirates, thus,

"Up the high hill he leaves a huge round stone"

Short syllables are used to describe *rapid* motion, as in the following line —

"Flies o'er the unbending corn, and skims along the main"

c Thirdly, Words are sometimes used as imitative of the passions and emotions of the mind

Thus a poet in describing pleasure, joy, and other agreeable objects, from the feeling of his subject, naturally runs into smooth, liquid, and flowing numbers. Dark and lively sensations require quicker and more animated numbers, while melancholy and gloomy subjects are expressed in slow measures and long words.

## FIGURATIVE LANGUAGE.

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*Note*—Figurative Language may be deferred by many pupils, till the chapters from "Verbal Criticism," p 208, to "Sequence of Sentence-," inclusive, p 214, have been completed

### LESSON 83.—Exercise 83.—Page 119

534 THE FIGURES OF SPEECH are *deviations* either from the usual *form* or *spelling* of words, from their syntactical *construction*, or from their proper and *literal* meaning

They are divided into, I the Figures of *Orthography*, II of *Syntax*, and III. of *Rhetoric*

### I.—FIGURES OF ORTHOGRAPHY

535 The Figures of *Orthography* are *deviations* from the usual *form* or *spelling* of words, and consist of *Ehision*, *Prosthēsis*, *Panagōgē*, *Synacrēsis*, *Diacrēsis*, and *Tmesis*

*Ehision* signifies *cutting off* a letter or syllable, either at the *beginning*, *middle*, or *end* of a word. *Ehision* thus consists of three kinds, usually denominated *Aphācrēsis*, *Syneōpē*, and *Apocōpē*

*a* *Aphācrēsis* takes away a letter or a syllable from the *beginning* of a word, as, 'gan for *began*, 'gainst for *against*, 'plamt for *complaint*

*b* *Syneōpē* rejects a letter or syllable from the *middle* of a word, as, lov'd for *loved*, se'nnight for *sevennight*

*c* *Apocōpē* cuts off a letter or syllable from the *end*, as, th for *the*; morn for *morning*; vale for *valley*, scant for *scanty*

536 *Prosthēsis* prefixes a letter or syllable to the *beginning* of a word, as, en-cham, dis-part, for *cham*, *part*.

537 *Panagōgē* adds a letter or syllable to the *end*, as, awaken for *awake*.

538 *Synacrēsis* is the *contraction* of two vowels or of two syllables into one, as, æ in *Israel*, æ in *alienate*, pronounced as



if written *Is-<sup>1</sup>al, al-ye-nate* Two words, also, are frequently contracted into one, as, 'Tis for *it is*, 'twas for *it was*, we'll for *we will*

539 *Diæresis* is the *division* of one syllable into two, by placing the mark over the latter of two vowels, as, in *zoology* This figure very rarely occurs in English

540 *Tmesis* (pr *mīsis*) separates a compound word, by putting a word between, as, "*To God ward*," that is, "*Toward God*"

The preceding figures, being almost exclusively confined to *Poetry*, are seldom admitted into *Prose*

## II.—FIGURES OF SYNTAX

541 The *Figures of Syntax* are *Ellipsis*, *Pleonasm*, *Enallage*, and *Hypërbaton*

542 a *Ellipsis* is the *omission* of words necessary to supply the *regular* or full construction (See 443)

b When different persons are jointly spoken of, the verb and pronoun agree with the first person rather than with the second, and with the second rather than with the third, by the figure called *Syllepsis*, thus, *I* and *thou*, *I* and *he*, are sylleptically the same as *we*, *you* and *he* the same as *ye* or *you*

c *Apposition* signifies the concord existing between two or more nouns under the same regimen, as, "*William the king*"

543 a *Pleonasm* is the use of *superfluous* words, as, "*I went home full of a great many serious reflections*" Here, the words *a great many* must be cancelled, as unnecessary So, in '*this here*,' "*that there*," the words *here* and *there* must be omitted

b *Pleonasm* is a *fault* to be avoided in writing, except in expressions of earnestness of affirmation on an interesting subject in solemn language, or in poetical description, as, "*We have seen with our eyes*,"—"The sea girl *is*le"

c *Polysyndeton*, or the *repetition* of a conjunction, is a figure employed when we wish to dwell on each particular, as, "*Power, and wisdom, and goodness, shine forth in the works of creation*"

d *Periphrasis* is the use of several words to denote one object, as, "*The juice of the grape,*" for *wine* "*The Lord of hosts,*" for *the Almighty* "*The fair sex,*" for *women* This figure is frequently necessary to render our meaning distinct

544 *Enallage* is the use of one *part of speech* for another, and is confined to *poetry*, as, "*Slow rises merit, when by poverty depressed*"

545 *Hypërbaton* is the *transposition* of words, as, "*Come, nymph denunc*" This figure frequently imparts energy to a sentence, and is very common in *poetry*

## III.—FIGURES OF RHETORIC.

## LESSON 84.—Exercise 84.—Page 119

546 *a* The *Figures of Rhetoric* are *deviations* from the proper and literal meaning of a word or phrase

*b* A word is said to be used *literally*, when it is employed to describe any thing according to the *ordinary* mode of expression, and *figuratively*, when, though retaining its usual signification, it is applied in a manner different from its common application. Thus, when I use the word *pillar* as supporting an edifice, I employ it *literally*, but when, speaking of a man, I say, "He is the *pillar* of the state," I use it *figuratively*. For though, in the latter example, the word *pillar* is used in its common signification, to denote that which supports something placed upon it, yet it is applied to an object *different* from those to which it is usually applied. Instead of being applied to a solid mass of stone, &c, supporting a material edifice, it is applied to an intelligent being supporting the state

547 *Figurative Language* is, in general, the expression of a lively imagination, employing words which, originally, were descriptive of *sensible* objects only, but which, from an apparent affinity, are equally applicable to *mental* perceptions. Thus, we speak of a *piercing* judgment, a *clear* head, a *soft* or a *hard* heart. We also say *inflamed* by anger, *swelled* with pride, *melted* with grief, and these terms are almost the only significant words which we have for such ideas

548 *Figures* are frequently divided into *Figures of Words* and *Figures of Thought*

*a* *Figures of Words* are commonly called *Tropes*. A *Trope* consists in a word's being employed to signify something that is different from its original and primitive meaning, so that if we alter the word we destroy the figure. Thus in the sentence, "Light ariseth to the upright in darkness," the trope consists in "light and darkness" not being meant literally, but substituted for *comfort* and *adversity*, on account of some resemblance or analogy which light and darkness are supposed to bear to those conditions of life. Under *Tropes* may be comprised—*Metaphor* (comparison or simile), *allegory* (with *fables* and *parables*), *metonymy*, *synecdoche*, *irony*, *hyperbole*, *antonomasia*, and *euphemism*

*b* *Figures of Thought* suppose the words to be used in their proper and literal meaning, and the figure to consist in the turn of the *sentiment*. They appear in *Personification*, *apostrophe*, *antithesis*, *interrogation*, *exclamation*, *vision*, and *climax*, in which, were the words varied, or translated from one language into another, the same figure in the thought would be preserved. In the following pages, however, we shall consider *Tropes* and *Figures* as synonymous, and treat of them under the same head

549 THE ADVANTAGES OF FIGURES OF SPEECH.—First, *Figures of Speech* enrich a language, by rendering it more copious.—Secondly, They add *dignity* to the expression of our *sentiments*, particularly in poetry. Thus, to say of soldiers, that "they were brave and courageous," is to express ourselves simply, the sentiment is much more powerfully conveyed by Heber in the following line—"Their limbs all iron, and their souls all flame."—Thirdly, *Figures* tend to illustrate a subject

or throw light upon it. For they frequently render an abstract conception, in some degree, an object of sense, by surrounding it with such circumstances as enable the mind to lay hold of it steadily, and contemplate it fully.—Fourthly, Figures sometimes contribute in producing conviction, as truth is thus conveyed to the mind in a more lively and forcible manner than it otherwise could be, as in the following example “A heart boiling with violent passions will always end up infatigating fumes to the head.” An image that thus presents so much congruity between a moral and sensible idea, serves, like an argument from analogy, to enforce what the author asserts, and to induce belief.—Fifthly, Whether we endeavour to rouse sentiments of *pleasure* or *aversion*, we can always heighten the emotion by the figures which we introduce, by leading the imagination to a train either of *agreeable* or *disagreeable*, of *exalting* or *debasement* ideas, correspondent to the impression which we seek to make.

550 The following are the principal Figures of Rhetoric — *Comparison* or *Sim'ile*, *Metaphor*, *Mēt'oným'y*, *Synec'dochē* or *Comprehension*, *Personification* or *Personopoi'a*, *Apos'trophē*, *Allegory*, *Antith'esis*, *Allusion*, *Hyper'bolic*, *Irony*, *Sarcasm*, *Paralep'sis*, *Interrogation*, *Exclamation*, *Vision*, *Repetition* or *Climax*

551 —1 *a* A *SIM'ILE* or *FORMAL COMPARISON* is the resemblance in some one particular between two objects of different kinds or species. This resemblance is expressed by the words *like* or *as*; thus, we can say of a horse, “He is as *swift* as the wind,” and of a man, “He is as *firm* as a rock.” Here the resemblance between a horse and the wind is in *swiftness*, and between a man and a rock in *strength*.

*b* As comparisons must be instituted between objects of different species, it is improper to compare one man with another, one *arbour* with another, or one *army* with another. *c* The objects must always be attached to different species; thus, we can properly compare *A hero* to a *lion*, *night* to *old age*, *life* to an *ocean*, an *army* to a *torrent*. So, we may compare a *mighty poet*, who pours his thoughts in the *violence* and *rapidity* of verse to a *river* swollen with *rain* hurrying all before it.—Objects of *Comparison*, therefore, must be those of different kinds,—while those of *Contrast* are of the same kind.

*c* As *Comparisons* imply some degree of deliberation, they appear inconsistent with the expression of *violent passion*. On such occasions, *metaphors* may, with propriety, be introduced.

552 *a* *RULE FOR THE APPLICATION OF SIMILES*—A *Simile* must be *striking*, *natural*, and *suitable* to the subject and the occasion, as, “The music was *like* the memory of joys that are past, pleasant and mournful to the soul.” Here the comparison is made *not* between one kind of music and another, but, between *music* and the *memory of joys* that are past. The resemblance is therefore happy and striking, and awakens all the tender sensibilities suggested by the objects of comparison.

*b* The preceding rule will exclude all comparisons that are *too true* and *obvious*, *too faint* and *remote*, or *too difficult* for ordinary apprehension, or which are *not suitable* either to the subject or the occasion.

*c* A due regard must, of course, be had to the class of readers whom we are addressing. What is *true* to well informed persons, may possibly be *new* to others. And again, a comparison which is quite *invaluable* now, may in the advance of time *lose* its force. In either case, however, the rule will hold good.

553 A Comparison is sometimes introduced purposely to *lessen* or *depreciate* an object. This is effected by associating the principal subjects with something *low* or *despicable*, thus, Milton compares the *fallen angels* to a *herd of goats* —

The overthrown he rais'd, and, as a *herd*  
Of *goats* or *timorous flocks* together throng'd,  
Drove them before him thunderstruck, pursued  
With terrors and with furies to the bounds  
And crystal wall of heav'n, which opening wide  
Roll'd inward, and the spacious gap disclos'd  
Into the wasteful deep

### LESSON 35.—Exercise 35.—Page 119

554—2 a METAPHOR.—A Metaphor is founded on the *resemblance* which one object bears to another, and differs from a simile only in being expressed in a *shorter form* (generally in *one word*), without the *signs* of comparison *like* or *as*, thus, "Thy word is a *lamp* to my feet" In this example, *lamp* is used metaphorically to affirm that the Divine word instructs men in the *course of conduct* to be pursued, just as a *lamp* directs them in the dark how to choose their footsteps

b When I say, "Man is *like* a wolf to man," I use a simile, but when I say, "Man is a wolf," I employ a metaphor. When a writer, therefore, designates man as a *wolf*, he must describe only *such* of the qualities and appearances of the *wolf* as are suitable to his subject. Caution is necessary to know at *what point* the resemblance ceases. Thus, were he to say, "Man is a wolf to man, that *murders* and *devours* his fellows," he would be extending the metaphor too far. A wolf may be said "to *kill* and *devour*," but, not to *murder* his fellows.

555 There are four *sources* of Metaphors —

1st When the resemblance lies between *Rational* and *Irrational* animals, thus, Our Saviour is styled "the *Lamb* of God" Cicero styles Piso "the *vulture* of the province"

2nd When the resemblance lies between *Rational* Beings and *Inanimate* objects, thus, Jesus is frequently styled "a *vine*, a *door*," &c, Chatham was designated "the *bulwark* of the state"

3rd When the resemblance lies between *Irrational* animals and *Inanimate* objects, as, "His horses have become the *Charybdis* (vortex) of his estate"

4th When the resemblance lies between one *Inanimate* object and *another*, as, "Her hand encircled bore a bracelet *starred* with gems" "Old age is the *sunset* of life."

556 RULES FOR THE APPLICATION OF METAPHORS — *Rule 1*

—*a* As a metaphor is founded on the resemblance between two objects, that resemblance must be so evident, that what is affirmed of the one may be equally applicable to the other, thus, the Psalmist says, "The Lord is my *rock* and my *fortress*, my *deliverer*, my *God*, my *strength*, in whom I will trust"

*b* REMARKS —The reader, acquainted with the state of Eastern countries when the Psalmist uttered these words, will readily perceive the appositeness of the metaphors employed in this example. In a country infested by numerous banditti, what so suggestive of security as a *rock* defended by a *fortress*?—or what so consolatory as the conviction that should a sudden attack be made, a *deliverer* was at hand, his own *God*, his *strength*? So, metaphorically, in a *moral* and *spiritual* sense, the man whose hopes and aims and principles are built on God, possesses a *rock* and *fortress* against every marauding spiritual adversary that would attempt to disturb his peace, or rob him of his heavenly inheritance

*c* According to the preceding rule, metaphors that are *forced* or *far-fetched* must be avoided. Thus, were a poet to say, "*tenacious paste of solid milk*," instead of the simple word "*cheese*," he would be introducing a metaphor that was *forced* and inelegant

*d* As Metaphors are intended to *illustrate* a subject, they must not be taken from the *more abstruse* branches of the arts and sciences, with which few persons may be acquainted, on the contrary, they should be derived from the most frequent occurrences of *art* or *nature*, or from the *civil transactions* and *customs* of mankind

557 *Rule 2* —*a* Metaphors should be *sited* to the *nature* of the subject of which we treat. Some are allowable, nay, beautiful, in *poetry*, which are inadmissible in *prose*, some may be graceful in *orations*, which would be very improper in *historical* or *philosophical* composition. Care, therefore, is requisite to employ only those metaphors which are neither too lively nor too elevated for our subject, that we may neither attempt, by means of them, to force the subject into a degree of elevation which is not consistent with it, nor, on the other hand, allow it to sink below its proper dignity. In a serious discourse, therefore, to speak of "*thrusting religion down our throats*," degrades the subject by the meanness of the metaphor

*b* This Rule is also frequently violated by combining objects which have no correspondence. Thus, Shakspeare says, "He cannot buckle his distempered cause within the *bell* of rule." It is evident that there can be no resemblance between a *distempered cause* and any body that can be confined within a *bell*

558 *Rule 3* —*a* In *constructing* a metaphor, the writer should confine himself to the *simplest* expressions, and employ such words only as are literally applicable to the imagined nature of his subject. He must also carefully avoid intermingling *plain* and *figurative* language when describing the same object, otherwise, one part of the description will be understood *literally*, and the other *metaphorically*,

*Violation*—"A stubborn and unconquerable flame creeps in his veins, and drinks the stream of life." The writer has been comparing a fever to a flame, and ought not to have employed any words that were not applicable to the metaphor. A flame may be supposed to creep in a man's veins, but can never be said to drink a stream.

*b* The preceding rule requires consistency of language in the expression of a metaphor, thus, if we speak of the passions as being inflamed, we must not at the same time speak of rooting them out, but of extinguishing them. If we speak of a rooted prejudice, it must not be subdued or extinguished, but eradicated.

559. *Rule 4*—*a* In describing the same subject, we must avoid joining together different or mixed metaphors.

*Violations*—Addison, speaking of the frailty of our nature, says, "There is not a single view of human nature which is not sufficient to extinguish the seeds of pride." A view may enable us to discover the beauty of an object, but can never be said to extinguish it—Again, "I bridle in my struggling muse with pain, That longs to launch into a bolder strain." The muse, if figured as a horse, may, indeed, be bridled, but when we speak of launching, we make it a ship, and by no force of the imagination can it be supposed both a horse and a ship at one moment, bridled to prevent it launching!

*b* When we are in doubt, whether the metaphors introduced are or are not of the mixed kind, we should try to form a picture from them, and consider how the parts would agree, and what sort of a figure the whole would present, when delineated with a pencil. By this means we become sensible whether, as in the faulty instances just given, inconsistent circumstances are mixed, and a monstrous image thereby produced, or whether the object is presented throughout in one natural and consistent point of view.

*c* We should avoid not only mixing metaphors on the same subject, but also crowding them together.

*Violation*—"There is a time when factions, by the vehemence of their fermentation, stun and disable one another." In this sentence, factions are represented, first, as discordant fluids, the mixture of which produces violent fermentation, and afterwards, operations and effects are imputed to them which belong only to solid bodies in motion. It would be proper to say, "There is a time when factions maim and dismember one another by forcible collision."

560. *Rule 5*—*a* Metaphors should not be pursued too far. When we dwell too long upon the resemblance on which the figure is founded, and carry it into all its minute circumstances, we fatigue the reader by this play of fancy, and render our discourse obscure. This is called straining a metaphor.

*Violation*—"The religious," says Hervey, "seem to lie in the bosom of the earth, as a wary pilot in some well-sheltered bark. There they enjoy safe anchorage, are in no danger of foundering among the seas of prevailing iniquity, or of being shipwrecked on the rocks of temptation. But, ere long, we shall behold them hoisting the flag of hope," &c. Such inflated language as this serves not to instruct, but to distract.

*b* Metaphors, expressed by single words, may be introduced on every occasion, from the most careless effusions of conversation to the most passionate expressions of tragedy, and, on all

these occasions, they are, perhaps, the most beautiful and significant language that can be employed. The following is an instance —

"Man"

Thou *pendulum* betwixt a smile and tear"

*Remarks* — Here the writer, under a deep impression of the varieties in the life of man, in a sudden, striking manner, calls him a *pendulum*, leaving it to the excited imagination of the reader to trace out the resemblance.

561 *a* *Extended Metaphors*, which are very appropriate to *Descriptive Poetry* and the higher species of *Oratory*, require great care and skill to preserve consistency throughout. *Pope* frequently employs them with effect, as in the following instance —

"Let us (since life can little else supply  
Than just to look about us and to die)  
Expiate free o'er all the scene of man,  
A mighty maze, but not without a plan,  
A wild, where weeds and flowers promiscuous shoot,  
A garden, tempting with forbidden fruit  
Together let us beat the ample field,  
Try what the open, what the covert yield,  
The latent tracks, the giddy heights explore,  
Of those who blindly creep, or sightless soar"

*b* REMARKS — In metaphors of this kind, all the particulars of the *primary* subject should have others corresponding to them in the *metaphorical* one. Care, therefore, should be taken that their qualities be not interchanged, and that those particulars which belong to the *primary* subject only, may never appear in the *metaphorical* one. In the preceding example, the "*mighty maze*" may represent the human constitution. The "*plan*" may be the leading principles and feelings of human nature. The "*weeds and flowers*" are virtues and vices, weaknesses and abilities. The "*forbidden fruit*" is temptation to irregular indulgence or passion. The "*open parts*" designate the knowledge which we can acquire and enjoy. By "*the covert*" is meant such workings of the mind or economy of the body as we cannot explain. The "*latent track*" may denote abstruse speculations, and "*giddy heights*" may signify ambitious designs.

### LESSON 86.—Exercise 86.—Page 120

562.—3 *a* ΜΕΤΟΝΥΜΙΑ is the change of such names as have some relation to each other, as when we put the *cause* for the *effect*, or the *effect* for the *cause*, the *container* for the thing contained, the *sign* for the thing signified.

Thus, 1 The *cause* for the *effect*, or, the author for his works, as, "I am reading *Virgil*," that is, his *works* — 2 The *effect* for the *cause*, as, "Gray hairs should be respected," that is, *old age* — 3 The *container* for the thing contained, as, "The little boils," meaning the *water*. "A flourishing city," meaning the *inhabitants* — 4 The *sign* for the thing signified, as, "He assumes the sceptre," that is, "He assumes the *sovereignty*" (See 668)

*b Anton'omasia* is when an office or dignity is used for some individual, or when a distinguished man is called by some particular name, as, when a great orator is styled a *Demos'thēnēs* or a *Cicero*;—a wise man is called a *Solomon*,—a patient man, a *Job*,—a strong man, a *Samson*, &c

563—4. *a* A SYNECDŪCHĒ, or *Comprehension*, is when the *whole* is put for a *part*, or a *part* for the *whole*, a *definite* for an *indefinite* number, &c, as, "*Man* returns to the dust," meaning only his *body*. "*He* earns his *bread*," meaning all the *necessaries* of life

*b Caution*—In applying a synecdoche, care must be taken, that if a *part* is once used to represent the *whole*, or the *whole* to represent a *part*, the same mode must be preserved throughout, in order to avoid a confusion of terms and ideas

564—5 PERSONIFICATION, or *Prosopopēia*, is that figure by which we ascribe *intelligence* and *personality* to irrational animals and inanimate things, as, "*My children*, the aged *Goat* replies," "*The thirsty* ground," "*The angry* ocean," "*The mountains* saw Thee, O Lord, and trembled"

565 *a* The *lowest* kind of Personification is when we attribute *some* of the properties or qualities of living creatures to inanimate objects, as, "*The angry* ocean,"—"a *funious* dart,"—"a *smiling* morn,"—"the *sullen* sky" Expressions of this kind are very common in Descriptive Poetry

*b* A *second* and higher kind is when *inanimate* objects or *abstract* ideas are introduced as acting in a more sustained manner, like living creatures. This species of Personification is very frequently exhibited in poetical descriptions, and in the highest species of Oratory The following is an instance from Thomson —

"But yonder comes the powerful King of day,  
Rejoicing in the east The lessening cloud,  
The kindling azure, and the mountain's brow  
Illum'd with fluid gold, his near approach  
Betoken glad"

*c* The *third* and highest kind is when inanimate objects and irrational beings are introduced not only as *feeling* and *acting*, but also as *listening* and *speaking*. This kind is appropriate only for representing some strong emotion, either of love, anger, indignation, or of grief, remorse, or melancholy The following address of Satan, when left in torment by the Messiah, is a fair specimen —

"O Earth, Earth, Earth! cannot my groans pervade  
Thy stony heart to embowel me alive  
Under this rock, before to-morrow's sun  
Find me here weltering in the sordid dust,  
A spectacle of scorn to all my host,  
Wont to behold in me their kingly chief?"

*d Caution*—In *prose* composition, this figure requires to be used with great moderation and delicacy, for the same assistance cannot be obtained as in poetry for raising passion to its proper height by the force of numbers and the glow of style

566—6 AN APOSTROPHE is a *turning off* from the subject of discourse to address some other person, dead or absent, or some object, as if that person or object were actually before the speaker thus David, in his lamentation over Saul and Jonathan, says, "*How* are the mighty fallen in the midst of the battle! O *Jonathan*, thou wast slain in thy high places I am distressed for thee, my brother Jonathan, very pleasant hast thou been unto me, thy love to me was wonderful"



567—7 An **ALLEGORY** is a series of metaphors continued through an entire narration, and represents one subject by another which is analogous to it. The subject thus represented is not *formally* mentioned, but will be easily discovered by reflection.

Thus, the Psalmist (Ps lxxx 8—16) depicts the *Jewish nation* under the symbol of a *vine*—"Thou hast brought a vine out of Egypt. Thou hast cast out the heathen, and planted it. Thou preparedst room before it, and didst cause it to take deep root, and it filled the land. The hills were covered with the shadow of it, and the boughs thereof were like the goodly cedars. She sent out her boughs unto the sea, and her branches unto the river. Why hast Thou broken down her hedges, so that all they which pass by the way do pluck her? The bear out of the wood doth waste it, and the wild beast of the field doth devour it."

568 *Caution*—In an Allegory, as well as in a Metaphor, such terms only must be employed as are *literally* applicable to the *representative* subject, nor must any circumstance be added that is not strictly appropriate to this subject, however justly it may apply to the *principal*, either in a figurative or in a proper sense. Thus if, in the example just given, instead of describing the vine as *wasted* by the *bear* out of the wood and *devoured* by *wild beasts*, the Psalmist had said, that it was *afflicted* by the *heathen*, or *overcome* by *enemies*, this would have destroyed the allegory, and produced the same confusion that has been remarked in those metaphors in which the figurative and the literal sense are confounded together.

569 *a* Allegories are the same as *fables* or *parables*, which, in ancient times, formed a favourite method of imparting instruction, what is called the *moral*, is the simple meaning of the allegory.

*b* Many Allegories occur in the Scriptures, of which Nathan's reproof of David (2 Sam xii 1—7) and the Parables of our Lord are instances. Bunyan's *Pilgrim's Progress* is an Allegory.

570—8 An **ANTITHESIS** is the *contrast* or *opposition* between two *objects*, two *actions*, or two *qualities*, that their difference may be rendered more apparent, thus, We contrast the *savagery* of the tiger with the *meekness* of the lamb, the *cruelty* of Nero with the *forbearance* of Titus. This figure is mostly employed in the delineation of characters, particularly in biography, history, and satire. The following is an instance—"He can *bribe*, but he cannot *seduce*. he can *buy*, but he cannot *gain*. he can *lie*, but he cannot *deceive*."

571 *Caution*—When objects are compared or contrasted, the resemblance or the opposition must be denoted, not only by the words, but by the structure of the sentence.

*a* Thus, "A friend *exaggerates* a man's virtues, an enemy his crimes."

Here the *actors* and *objects* are contrasted, the verb *exaggerates*, being common to both, is expressed in the first clause and understood in the second.

*b* "Between fame and true honour a distinction is to be made. The former is a blind and noisy applause, the latter is an internal and more silent homage."

*c* A continued succession of *antitheses* must be avoided, otherwise our expressions will appear too studied and laboured, conveying an impression that greater attention has been paid to the manner of saying a thing than to the thing itself. (See 633.)

572—9 *a* An **ALLUSION** is a figure by which some word or phrase in a sentence recalls to our mind, either some well-known *fact* in history, or *fable* in mythology, or the *sentiments* of some distinguished writer—In all *allusions*, the subject referred to should be readily perceived, otherwise a deeper shade will be cast on those objects which were intended, by this means, to be illuminated.

*b* “A writer in the *Edinburgh Review*,” to quote the words of Professor Newman, “thus remarks on the poetry of Milton —

“Change the structure of the sentence, substitute one synonym for another, and the whole effect is destroyed. The spell loses its power, and he who should then hope to conjure with it, would find himself as much mistaken as Cassim, in the Arabian tale, when he cried “Open Wheat,” “Open Barley,” to the door which obeyed no sound but “Open Sesame.””

Here the allusion is to one of the popular tales of the day, and hence it is pleasing and easily understood.

### LESSON 87.—Exercise 87.—Page 120

573—10 An **HYPERBÖLE** is a figure which represents things as *greater or less, better or worse*, than they are in reality, thus David, speaking of Saul and Jonathan, says, “They were swifter than eagles, they were stronger than lions.”

574 *a* Hyperbolic language is frequently the effect of passion, for the passions, whether *love, terror, amazement, indignation, anger, or grief*, throw the mind into confusion, and exaggerate their objects. Hence, hyperboles generally appear in *tragedy* during the storms of passion, or in the higher kinds of poetry and oratory.

*b* *Caution*—An hyperbole should never be used in prose in the description of anything ordinary or familiar, and when used on other occasions, it should be expressed as briefly as possible. In instances, however, of *humour and drollery*, hyperboles are frequently introduced *purposely* to *magnify or degrade* the subject. In *poetry*, also, a greater latitude may be allowed than in prose, but even here, we should be on our guard lest the figure degenerate into bombast.

575—11 *a* **IRONY** is a figure in which we utter the very *reverse* of what we intend should be understood, with a view to add *force and pungency* to our observations. Thus, when we style a *thief*, “A mighty honest fellow indeed,” we speak ironically. The real sentiments of the speaker are evinced by the *sneering accent*, the *an*, the *extravagance* of the praise, contrasted with the well-known character of the person or thing addressed.

*b* This figure is generally employed in satirizing the *vices and follies* of mankind, for those individuals on whose minds the soundest arguments would have no effect, are not proof against the poignancy of wit and raillery. We therefore find that the most serious persons have, on proper occasions, had recourse to the use of this figure. Thus the prophet Elijah sneeringly challenges the priests of Baal to prove the truth of their deity in these words,—“Cry aloud for he is a god, either he is talking, or he is pursuing, or he is on a journey, or peradventure he sleepeth, and must be awaked.”—1 Kings xviii. 27.

576—12 *Sarcasm*, a kind of irony, is a keen satirical expression, intended to insult and mortify a person; thus the Jews,

when they derided Christ insultingly said, "He saved others, Himself He cannot save."

577—13 *Paralepsis* or *Omission*, is a figure by which we pretend to *omit* what we are really desirous of enforcing, as, "Your idleness, *not to mention your impertinence and dishonesty*, disqualifies you for the situation"

578—14 An *INTERROGATION* is used literally to *ask a question*, but figuratively it is employed, when the passions are greatly moved, to *affirm or deny* more strongly. Thus, "The Lord is not a man, that He should lie, neither the son of man, that He should repent *hath He said, and shall He not do it? or hath He spoken, and shall He not make it good?*"

579—15 *EXCLAMATION* is used to express agitated feeling, admiration, wonder, surprise, anger, joy, grief, &c, thus, "O the depth of the riches both of the wisdom and knowledge of God! how unsearchable are His judgments, and His ways past finding out!"

580—16 *VISION* or *IMAGERY* is a figure used only in animated and dignified compositions, when, instead of relating something that is past or future, we employ the *present* tense, and describe it as actually passing before our eyes

Thus Cicero, in his fourth oration against Catiline, says, "I seem to myself to behold this city, the ornament of the earth, and the capital of all nations, suddenly involved in one conflagration. I see before me the slaughtered heaps of citizens, lying unburied in the midst of their ruined country. The furious countenance of Cethegus rises to my view, while, with a savage joy, he is triumphing in your miseries."

581—17 a *CLIMAX* is a figure in which the sense *rises*, by successive steps, to what is more and more important, or *descends* to what is more and more minute, as, "There is no enjoyment of property without government, no government without a magistrate, no magistrate without obedience, and no obedience where every one acts as he pleases"

b *Climax* is the same as *Amplification*, *Enumeration*, or *Gradation*

c A writer or speaker who, by force of argument, has established his principal point, may sometimes introduce this figure with advantage at the close of his discourse

582—18 The *Anticlimax*, or the opposite of *Climax*, is sometimes introduced to *diminish* great objects, and render such as are diminutive even more so

583 a In addition to the preceding Figures of Speech, there are others such as the *Latôles*, which affirm more strongly by

denying the contrary the *Parallelism*, or the similar construction of the members of a sentence, the *Catachresis*, or *abuse* of words, in which the words are wrested from their proper meaning—as, a *beautiful* voice, a *sweet* sound

b A *Euphemism* is the softening of an offensive or harsh expression thus in speaking of a man, instead of saying 'he has a very irregular disposition,' we can say, 'he has a *peculiar* or *constricted* soul' (See 159)

### 384 Directions in the Application of Figurative Language

1 Carefully study the preceding Lessons in consecutive order, and work the Exercises adapted to the same in the volume of Exercises, pp 119 to 125

2 In *studying the Poets, Orators, and Essayists* in our language notice on what occasion figurative expressions are employed, and what impression is, by that means, made on your mind. Critically analyze each figure, that you may understand to what extent it has contributed to the embellishment of the author's sentiment. The most striking of these figures should be lodged in your memory and be made the topic of conversation with some intelligent friend or, at least, entered and duly classified in some memorandum-book reserved for that purpose. Simply marking them in the margin of the author, except as subsidiary to the memory, will be found insufficient

3 In your *own composition* be very *sparing*, for a time, in the use of Figurative Language, till extensive reading and careful critical practice shall have taught you on what occasion, and to what extent, this most difficult kind of language can with advantage be employed

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## VERBAL CRITICISM.

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### LESSON 88.—Exercise 88.—Page 129

585 **VERBAL CRITICISM** is the art of judging, by determinate principles, of the correctness or incorrectness of a writer's *expression*, both with regard to the *choice* and *arrangement* of his words, and the *structure* of his sentences.

586 **LITERARY CRITICISM** extends to the examination both of *thought* and *taste*, as well as *expression*, and depends on the application of *extensive knowledge*, *sound judgment*, and *correct taste*, in estimating how far a writer adheres to *truth* and *nature* in his delineations. The subsequent Rules and observations will be principally restricted to the former of these branches—namely, *verbal criticism*.

587 *Verbal Criticism* may be considered under the two following heads —

I The Nature and Laws of Language

II. Style

### I—NATURE AND LAWS OF LANGUAGE.

588 *Language* is the utterance of intelligible sounds, and forms the medium by which the mind communicates its thoughts. It is either *articulate* or *inarticulate*. The former is confined to man, the latter is common to other animals as well as to man.

589 *Inarticulate* language consists of those *instinctive sounds* or *cries* by which animals express their sensations and desires.

Thus, the *neighing* of the horse, the *barking* of the dog, the *chirping* of fowls, &c., are sounds perfectly understood by the animals uttering them.—Man, also, has a natural language intelligible to the whole of the human race. This however, is extremely defective, being confined entirely to the general expressions of *joy*, *grief*, *fear*, and the other *passions* or *emotions* of the mind. It is, therefore, wholly inadequate to the purposes of *rational intercourse*, and the infinitely diversified ideas of an intelligent being. Hence the necessity of *articulate language*.

590 *Articulate* language is that *system of expression* which

is composed of simple sounds, variously *modified* by the organs of speech, and combined into words as *signs* of our ideas

The *organs of speech* are the lips, the teeth, the tongue, the palate, the throat, and the nose

591 *a* WORDS, though closely connected by frequent use with the things signified, have no *natural affinity* with them. Thus, the word *fire* might have denominated the substance which we call *ice*, and the word *ice* might have signified *fire*, &c. It is, therefore, *custom* only, or the tacit consent of a people, that affixes to certain things a certain word or sound by which it may be known.

*b* There are many words, it is true, the sounds of which are *imitations* of the noise produced by the things signified. Thus, one wind is said to *whistle*, another to *roar*, a serpent to *hiss*, a fly to *buzz*, &c. But instances of this kind are only few in number. Words, therefore, may be considered principally as *symbols*, and not as imitations, as *arbitrary* or instituted, and not as natural signs of ideas. — The correctness of this mode of considering the nature of speech in general, will be more apparent if we attend to the manner by which children are taught a language. Suppose a *book* is held out to a child for the first time, an *impression* or *idea* is thus conveyed to his mind by the organ of sight. While this impression continues, suppose farther that the sound *book* is distinctly uttered, he will then have an *impression* or *idea* of the sound conveyed through the sense of hearing, which will be rendered more distinct if he himself be taught to enunciate it. The two ideas, namely, that of the *object*, and that of the *sound*, will then, if long continued, or often repeated, coalesce in his mind, and become so strongly connected, that the idea of the object will suggest that of the sound *book*, and, on the other hand, the sound will recall the idea of the object. — The principle on which this coalition is founded, is a law of the human mind known under the name of *association of ideas*, and the progress of the learner in connecting other ideas with other sounds is only a repetition of the operation, till the whole language is acquired.

592. *a* THE ORIGIN OF LANGUAGE — We learn from the Scriptures that Adam *named* all creatures, and hence we naturally infer that language must have been the *gift of Heaven*.

*b* Indeed, what can be more *absurd*, as well as more probable, than to suppose that *He*, who formed the organs of man, should at first instruct him in the proper use of them? Not, however, that we suppose the language of our first parents was as copious as most modern languages, or that the identical language which they used is now in existence. Many of the primitive radical words may and probably do exist in various languages, but observation teaches us that languages must improve and undergo considerable changes as knowledge increases, and be subject to continual alterations, from other causes incident to men in society.\*

593 *a* *Articulate language* is either *oral* or *written*. *Oral language* is the expression of our ideas by intelligible *sounds* or

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\* Horne Tooke's assertion, that language is of human invention, is, like some other of his assertions, very untenable. "This method of referring words," says he, "immediately to God as their framer, is a short cut to escape inquiry and explanation. It saves the philosopher much trouble, but leaves mankind in much ignorance, and leads to great error." But what ignorance, who would ask, can the supposed *Divine* origin of language perpetuate among mankind? or how can it lead to great error? Unless we can ascertain the *true* origin of language, we are just where we were as to ignorance or error, whether we assume a *Divine* or a *human* origin.

*words* Written language is the representation of significant sounds by *letters* or *characters*

*b* Oral language we have reason to suppose continued long to be the only medium by which knowledge could be imparted or social intercourse maintained. But, in the progress of knowledge, various methods, such as *hieroglyphs* & *pictorial*, &c. were devised for attaining a more *permanent* and extensive vehicle of thought. At length, words were reduced to their simple articulate sounds, and *syllables* were adopted to denote those sounds. Hence, letters are *marks* for certain sounds, and by a combination of these elementary marks or letters all words, & signs of thought, are made visible in writing and again transferred from the eye to the mind—By *oral* language we communicate our thoughts only to those that are present, but by means of written language we can convey them to the most distant regions, as well as to future generations.

### *Of the Usage which constitutes the Law of Language*

594 *a* **UTILITY OF GRAMMAR**—As language is composed of arbitrary words derived from various sources, and subject to numerous *modifications* and *combinations*, the necessity of *uniformity* of expression, in order to be accurately understood, would naturally suggest itself to every reflecting mind. Hence, we find among the Greeks and Romans, as among other nations, attention was early paid to a systematic arrangement of those modes of expression which seemed best calculated to convey the meaning intended. The system which professes to unfold and illustrate the rules and principles by which *uniformity* or *accuracy* of expression is secured is called Grammar. Those principles which are applicable to *all* languages constitute what is termed *Universal Grammar*, while those which are confined to any *one* Language are denominated *Particular Grammar*.

*b* No Grammarian can, of his own *authority*, alter any mode of expression or assign to a word a signification different from that which has been allotted to it by established usage. He is properly the *compiler* and *systemizer* of laws already existing and not the promulgator of new laws of his own framing. He may indeed recommend this or that mode of expression, as more agreeable to analogy, but it must remain with the public whether or not his advice be adopted. His business is to observe the agreement or disagreement of words, the similarity or dissimilarity between different forms of expression, to reduce those that are similar under the same class and by a careful induction of particulars to establish general propositions. By these means, he greatly facilitates the study of the language to students, renders natives more perfect in the knowledge of it, and, at last, gives greater stability, if not a permanency to custom.

595 *A Rule*, in Grammar, is an established mode or form to which a large number of particular things is subject, either in inflection, concord, position, &c., thus, it is a rule, in English, that the plural of nouns should be formed by adding *s* to the singular—as *book*, *books*.

596 *a* An *Exception* from a rule is a *deviation* from the mode observed by the larger collection, thus, the plural of *beau* is formed by adding *x* instead of *s*, as *beaux*, because it is thus formed in French from which language it is derived.

b The exception to a rule arises, either because the word or phrase thus used has been derived from another language, or because custom has assigned that mode, in either case, however, it now forms a *law* of the language, and must be observed as much as the rule itself

597 Both the rules and exceptions of a language must have obtained the sanction of *established*, or, as it is generally denominated, *good usage*, and this usage must be *reputable*, *national*, and *present*

598 *The Usage which gives law to language must, in the first place, be Reputable*

By *reputable usage* is meant that *mode of expression* which has been adopted by *Authors*, distinguished for combining extensive knowledge with the talent for communicating it

599 a The conversation of men of rank and eminence will certainly have some influence on language. And, in what concerns merely the *pronunciation*, it is the only rule to which we can refer the matter in every doubtful case, but in what concerns the *words* themselves, or their *construction* and *application*, it is of importance to have some *certain, steady, and well-known standard* to which we can refer, a standard to which everyone has access to canvass and examine, and this can be no other than authors of *reputation*. Accordingly, we find that these are, by universal consent, in actual possession of this authority, and to this tribunal, when any doubt arises, the appeal is always made.—The attempt of Webster to make *conversation* the sole standard of correctness is most injudicious and unsafe, for the reasons just assigned

b By *Authors of Reputation* or *Standard Authors*, we mean those who combine extensive knowledge with the talent for communicating it, who have weighed well the propriety of their words and the structure of their sentences. A writer may be valued for the profundity of his knowledge, but if he is deficient in communicating it, he is of no authority *with respect to language*. The estimation in which a writer is held by the public must always decide to what class he belongs, or to what eminence he has attained. Some persons, for instance, may prefer, as a poet, *Parnell* to *Milton*, but no one will dispute the superior fame of the latter to that of the former

c Nor is it upon the authority of a *few* reputable writers that any mode of construction can be deemed properly established. In order to become reputable usage, it must have received the sanction of *many*, if not of the *majority* of writers of this class. The Rule is applicable also both to verbal *Critics* and *Grammarians* \*. Though the opinions of such men, formed, as they must be, from a careful investigation of the general principles of a language, *will have, and ought to have, greater weight* than those of any other individuals, yet the single authority of any Critic or Grammarian, however distinguished he may be, is not of itself sufficient to establish any mode which he may recommend, or to reject what he deprecates. He may point out the analogy of the one and the erroneousness of the other, and his arguments may be founded on truth, but it must depend upon the generality of other writers whether or not his opinions shall be adopted. It is, however, to be presumed, that since our language is now extensively cultivated, the deductions of the learned and judicious critic or grammarian will receive greater attention than formerly, and anomalies and irregularities will, consequently, become much fewer

600 *This Usage must, in the second place, be National*,—not confined to this or that province, but must form the language of the nation, and be everywhere intelligible.

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\* It must be observed, that the office of the Grammarian and that of the Critic, though frequently combined, are yet distinct. The Grammarian is properly the compiler of the *Laws* of the language, and the Verbal Critic is he who *notifies* the *abuses* that are creeping in



601 *a* In the third place, this Usage must be Present

*b* Many words formerly in use and occurring in the authorized version of the Bible, in Shakespeare's plays, in Bacon's Essays, and in other writings of that period, from being less suitable than others, are now *obsolete*, that is, have ceased to be employed by good modern writers. In determining, therefore, what words are to be considered obsolete regard must be had to the *species* of composition and to the nature of the subject. A greater latitude is allowed to Poetry than to Prose. In Poetry, any word which cannot plead the authority of Milton or some standard contemporary poet, may be justly regarded as *obsolete*. In Prose (except in *burlesque*, or in passages of *ancient story*, or when the subject is of some *art* or *science*) no word should be employed which has ceased to be used by good writers for the *last century*. This remark is applicable not only to inappropriate words, but to awkward, uncouth *declensions* and *combinations* of words. (See 292 to 297)

602 *a* The *usages* of *written* rather than of *oral* language, determine the *Rules of Grammar*, because the former exhibit not only *present* but *national* and *reputable* usage

*b* Another reason for basing the Rules of Grammar on the usages of written rather than of oral language is, that oral language is not generally uttered with sufficient care to avoid mistakes, but written language requires greater caution in the choice and accuracy of expression, that the meaning of the writer may be distinctly conveyed

## CANONS OF CRITICISM

## LESSON 89.—Exercise 89.—Page 129

603 As *Good Usage* is not always *uniform* in its decisions, unquestionable authorities being found for different modes of expression, it has been thought desirable to draw up certain *Canons* or *Rules* of Criticism, by which the student will be enabled to decide to which mode of expression the preference is due. The subjoined Canons, proposed by Dr Campbell, in his "Philosophy of Rhetoric," have received the approbation of every judicious writer on this subject —

1 *Canons to determine the Choice of Words*

604 Canon 1 — *a* When usage is divided as to any particular words or phrases, and when one of the expressions is susceptible of a different meaning, while the other admits of only one signification, the expression which is strictly *univocal* should be preferred, thus, "To speak *contemptuously* of a person," is better than "to speak *contemptibly*," as the latter term signifies that the *manner* of speaking deserved contempt

*b* For this reason, *ought*, signifying "anything," is better than *ought*, denoting *as it scarcely*, as an adverb is better than *scarce* *by consequence* is preferable to *of consequence*, which signifies also "of importance"

The term *primitive*, as equivalent to *original*, is preferable to *primary*. The latter is synonymous with *principal* and is opposed to *secondary*, the former is equivalent to *original*, and is opposed to *derivative* or *acquired*

605 Canon 2 — *a* In doubtful cases *analogy* should be regarded; thus, *contemporary* is better than *cotemporary*, *con*

being used before a consonant, and *co* before a vowel—as, *con-comitant*, *co-eval*.

b For a similar reason, "*he needs*," "*he dares*," "*whether he will or not*" are preferable to "*he need*," "*he dare*," "*whether he will or no*" (See 162 c, 188 d, 398 d)

606 Canon 3—When expressions are in other respects *equal*, that should be preferred which is the *shortest* and *most agreeable* to the ear

607 Canon 4—When none of the preceding Rules are applicable, regard should be had to *simplicity*. On this ground, *accept*, *approve*, *admit*, are preferable to *accept of*, *approve of*, *admit of*

## 2. Canons to determine the Disuse or Rejection of Words and Phrases.

608 a Though no expression or mode of speech, which is not sanctioned by usage, can be justified, we must not, hence, suppose that every phraseology sanctioned by usage is to be retained. In such cases, custom may be properly checked by Criticism, the province of which is, not only to remonstrate against the introduction of any word or phraseology, which may be either unnecessary or contrary to analogy, but also to exclude whatever is reprehensible, though in general use.

b It is by the exercise of this prerogative of criticism, that languages are gradually refined and improved, which would otherwise either become stationary or hasten to decline. In exercising this authority, Criticism cannot pretend instantly to degrade any phraseology, which she may deem objectionable, but she may, by repeated remonstrances, gradually cancel it. Her decisions in such cases, may be properly regulated by the following Canons, as delivered by the same author (See 599 c)

609 Canon 1—*a* All words and phrases particularly *harsh*, and not absolutely necessary, should be dismissed, as, *unsuccessfulness*, *wrongheadedness*

b A word or phrase is considered *necessary*, when there are no synonymous words, in the event of a dismission, to supply its place, or no way of conveying properly the same idea without the aid of circumlocution

610 The following *Criteria* will enable the student to determine what words are considered objectionable.—

a Criterion 1 Terms composed of words *already compounded*, the several parts of which are not easily united, such as, *shame faced ness*, *disinterested ness*

b Criterion 2. When a word is so formed and accented as to render it of *difficult utterance*, such as, *questionless*, *primarily*, *peremptorily*

c Criterion 3 A short or unaccented syllable *repeated* at the end of a word is always disagreeable, and should therefore be avoided, as, in *holily*, *sillily* (See 420 b)

611. Canon 2—When the Etymology plainly points to a *different signification* from what the word bears, propriety and

simplicity require its dismissal. Thus, the word *beholden* taken for *obliged*, and the verb to *unloose* for to *loose* or *untie*, should be rejected.

For the same reason, *annul* and *disannul* ought not to be considered synonymous.

612 Canon 3—*a* When words become *obsolete* or are never used except in particular phrases, they should be rejected, as they give the style an air of vulgarity, while their general disuse renders them obscure.

*b* Of these *hif dunt*, *what*, *mo'ed*, *pro* and *con*, furnish examples, as, "I had as *hif* go," "be *dunt* of argument," "a *mo'ed* point," "it was argued *pro* and *con*." These phraseologies are never admitted into good writing. Thomson, in his "Castle of Indolence," has imitated the antique style of Spenser, and introduced many words now obsolete.

613 Canon 4.—All words and phrases which, analyzed grammatically, include a *solecism*, should be dismissed as, "I *had* rather go," for "I *would* rather go," or, "I *d* rather go" (See 400 c)

614 Canon 5.—All expressions which, according to the established Rules of the Language, either, 1, have *no meaning*, or, 2, involve a *contradiction*, or, 3, according to the fair construction of the words, convey a *meaning different* from the intention of the speaker, should be dismissed.

1 Of expressions which have little or no meaning, the following are examples: "Carrying *factum*."—"Having a month's mind for a thing." Such expressions ought always to be avoided.

2 Of expressions involving a contradiction the following will serve as an example: "There were four ladies in the company, every one prettier than another." This is impossible.

3 The following expressions convey a meaning different from the intention of the speaker: "He sings a good song." This phrase, as it is at present constructed, implies that the song is good, but the speaker meant to say, "He *sings* well." In the same manner, when it is said, "This is the best part he acts," the sentence, according to the strict interpretation of the words, expresses an opinion, not of the *merit* of his acting, but of the *part* or *character* which he acts. It should therefore be, "He acts this part better than any other." For a similar reason, the following sentence is incorrect: "Who is *learning* you geography?" instead of, "Who is *teaching* you geography?" (See 410)

## II —STYLE

## LESSON 90.—Exercise 90.—Page 130

615 **STYLE** is the peculiar *manner* of expression which we adopt to convey our ideas to others. This manner is always more or less influenced by the moral and intellectual character of a writer, and by his peculiar temperament, education, and employment. Certain qualities will, therefore, be peculiar to the individual, while others will be possessed in common with all writers. Thus, whether the style be *concise* or *diffuse*, *plain* or *ornamental*, must depend on the taste and ability of an author, but *perspicuity* of expression is a quality essential in all.

616 The principal qualities of a good **Style** are *Perspicuity* and *Energy*, and, next in importance, *Harmony*.

## PERSPICUITY OF EXPRESSION

617 *a* **PERSPICUITY OF EXPRESSION** implies the use of such words and phrases, and such an arrangement of them, as shall convey our ideas with *clearness*, *accuracy*, and *precision*.

*b* Perspicuity of Expression is not at all concerned about the correctness of our *sentiments* or the conclusiveness of our *reasonings*. Accuracy in these respects must depend on the application of good sense, careful investigation, and logical skill. The rules of Perspicuity enable us to convey our *meaning*, whatever that may be, with such *distinctness* and *certainty*, as cannot be misunderstood by an ordinary mind.

618 *a* Though Perspicuity is an *essential*, yet, remarks Dr. Whately, it is a *relative* quality, and, consequently, cannot properly be asserted of any work without a tacit reference to the class of readers or hearers for which it is designed. The style which is adapted to the learned may be quite unsuited to the illiterate. We must, therefore, take into consideration the *degree* and *kind* of attention which the individuals whom we are addressing have been *accustomed* to or are *likely* to bestow. Some hearers or readers, for instance, will be found slow of apprehension indeed, but capable of understanding what is very copiously and gradually explained to them, while others, on the contrary, who are much quicker in perceiving the sense of what is expressed in a short compass, are incapable of long attention, and are not only wearied, but absolutely bewildered, by a diffuse Style.

*b* It is not, however, to be understood, because extreme conciseness is ill-suited to hearers or readers whose intellectual powers and cultivation are but small, that a *prolix* style is therefore best adapted to such minds. Both extremes are, in general, improper. Most of those who would comprehend the meaning, when briefly expressed, and many of those who could not do so, are likely to be bewildered by too great an expansion, and, being unable to maintain a steady attention to what is said, they forget part of what they have heard or read before the sense is complete. To avoid the disadvantages both of conciseness

and prolixity, it will frequently be necessary to employ *Repetition*, that is to repeat the same sentiment and argument in many different forms of expression, each in itself brief, but all together affording such an expansion of the sense to be conveyed, and so detaining the mind upon it, as the case may require. Care must, of course, be taken that the repetition be not too glaringly apparent, the variation must not consist in the mere use of synonymous words, but what has been expressed in appropriate terms may be repeated in metaphorical, the antecedent and consequent of an argument, or the parts of an antithesis, may be interposed, or the several different points that have been enumerated, may be presented in a varied order, &c

619 Perspicuity refers, 1st, to the right use of *Words* and *Phrases*. 2ndly, to the *Structure of Sentences*

620 Perspicuity in the use of *Words* and *Phrases* requires three things, namely—1 *Purity*, 2 *Propriety*, 3 *Precision*.

### WORDS AND PHRASES.

#### *Purity.*

621 **PURITY OF LANGUAGE** consists in the use of such words and constructions only as are sanctioned by the *best modern usage*. The two violations of Purity are, 1, *Barbarism*, and 2, *Solecism*—*Barbarism* is the use of, 1, Foreign, 2, Learned, 3, Obsolete, and 4, Newly-coined words—*Solecism* is the violation of some grammatical rule or idiom.

622—1 **BARBARISM—Rule 1—***a* Avoid using modern *Foreign words* or *phrases*, except such as are absolutely necessary to convey *new ideas*, or describe new scenes and objects which cannot be expressed by established English words. So copious, however, is our language, that there are few objects which cannot be described by means of English words

*b* The following are a few of the numerous *foreign words* which disfigure the pages of some of our periodicals, all of which could be better expressed in English—

Foreign	English	Foreign	English
<i>À propos</i>	in reference to, season-	<i>Débris</i>	fragments
<i>Amour propre</i>	self love	<i>Début</i>	appearance
<i>Badinage</i>	mirth gaiety.	<i>Déjeuner</i>	breakfast
<i>Biaux-esprits</i>	men of wit.	<i>Élite</i>	the best part
<i>Plaisé</i>	sated with	<i>Émeute</i>	riot, disturbance
<i>Un vaillant</i>	a jolly sort of man	<i>Employés</i>	persons employed.
<i>Caiaille</i>	rabble	<i>Ennui</i>	weariness
<i>Canard</i>	an idle rumour	<i>Fait accompli</i>	a thing realized
<i>Ci-devant</i>	of former days	<i>Nécessité</i>	artlessness
<i>Cortège</i>	procession	<i>Précis</i>	abstract
<i>Coup d'état</i>	a violent measure.	<i>Savants</i>	learned men

*c* **Purism** is a term frequently used to imply the rejection of all foreign phrases from our compositions.

*d* The persons most addicted to new foreign words are—1 Young continental tourists who wish to display a little of their acquired knowledge, 2 authors of comic novels who are not conversant with their own language, and 3 writers in the lower class periodicals.—The higher class productions, whether regular

treatises or periodicals, never admit these words, except on very special occasions. When foreign words are used in books, they are generally printed in *Italics*.

*c* Sometimes Latin and Foreign words are purposely introduced to *confine the meaning* to certain persons, or to conceal some *indelicate idea* which the writer is ashamed to translate.

*f* The following, abridged from Dr Campbell's "Phil. of Rhet.," are conclusive *Reasons for avoiding the use of Foreign words* —

1 These foreign words, being so different from ours both in Orthography and Pronunciation, constitute so many *anomalies* which, by loading the Grammatical Rules with exceptions, corrupt the simplicity and regularity of our language.

2 By admitting these words, others of native growth, and perhaps more expressive, are displaced, our language is rendered continually unsettled, and the productions of even good writers are soon obsolete.

3. Should a writer not be followed in the use of these words, they will appear as so many permanent faults, indicating either the writer's extreme negligence, or bad taste, or ignorance of his own language.

623 *Rule 2* — *a* In *General Literature*, Latin and Greek words and phrases should be avoided, except such as have already obtained the *sanction of good usage*, or are rendered necessary in the description of some *invention or discovery* — In *Science and Art*, however, many terms, formed from Latin and Greek primitives, have been recently introduced, as they have been found more expressive than the terms which they have displaced.

*b* The following are a few examples of Latin words which occur in certain writings. For additional, see the Abridgment of the *Gram*, p. 130

*Ab initio*, from the beginning  
*A fortiori*, with stronger reason  
*A priori*, from cause to effect.  
*A posteriori*, from effect to cause  
*Ad valorem*, according to the value  
*Cætera paribus*, other things being equal.  
*De jure*, in right, in law  
*De novo*, anew, over again  
*Deo volente*, (D V.) God willing  
*Exempli gratia*, (e g) for example

*Ex cathedra*, from the chair, by authority  
*Ex parte*, on one side [rit]  
*In limine*, at the outset  
*In toto*, entirely  
*Ne plus ultra*, the utmost limit  
*Per se*, by itself, alone  
*Pro tempore*, for the time  
*Quondam*, formerly  
*Sine die*, without fixing a day [le  
*Sine quâ non*, without which it cannot  
*Verbum*, word for word

624 *Rule 3* — *a* *Obsolete* words and constructions must be avoided. Many words formerly used have ceased to be employed by good writers. Some of these are now quite unintelligible, others are used merely by a few poets in imitation of older writers.

*b* Of words, the following are a few, — *Behoof*, *behest*, *erechule*, *whilom*, *yeleped*, *erst*, *fantasy*, *anon*, &c. Of constructions, — *It grieveth me*, for, I am grieved; *I wist not*, Quoth he

c Several words and constructions occur in the authorized translation of the Bible which were current 300 years ago, but are now *obsolete*, of these the following are a few —

#### Of Words —

*Præsent*, means, Go before, in Psalm xxi 3, now it means, to stop, under  
*Tempt*, to try, prove, in Gen xli 1, now, to solicit to evil  
*Tell*, a reckoning, in Exod v 8, now, a narrative  
*Fountain*, hanging over in Ezek xvi 22, now, distinguished  
*Offered* to cause to err, in Matt. xviii 8, now, to displease, injure  
*Entreat*, to use, handle, in Matt xxi 6, now, to pray for, to expostulate with

#### Of Phrases —

Matt vi 9 — Our Father : *hich* for, *who*  
 Matt. xx 14 — That thine is, for, *that which is thine*  
 Matt. xx. 31 — The multitude rebuked them *because*, for, *that*  
 Matt xxvii 21 — Whether of the twain, for, *which of the two*  
 John xix 18 — On either *side* for, on each side one  
 Acts xxviii 13 — Fetched a compass, for, coasted round  
 (See Booker's Obsolete Scripture Words)

625 *Rule 4*—*a Newly-coined Words* must be avoided, such as, *encumberment* for encumbrance, *connexity* for connection, *martyrized* for martyred

b Abbreviations of polysyllables, formed by lopping off all the syllables except the first, or the first and second, must be avoided, such as *hyp* for *hypochondriac*, *rep* for reputation, *penult* for penultimate, *extra* for extraordinary, *hyper* and *incoy* for hypercritic and incognito

c The introduction of new words is allowable only, as Mr Marsh properly observes, "whenever a people by emigration or some great political change are brought into contact with new objects, new circumstances, and new duties" In the use of such words, the English Analogy must be observed, either in the derivation or composition of them

626 *a*—2 SOLECISM — *Rule 5*—*a* All violations either of Syntax or of the English Idiom in general must be avoided as, "You *was*," for "you *were*," "I want a *long*," for "a pair of *tongs*," "Give attendance to reading," for "attention to"

b The best *General Rule* to be observed with regard to Purity is—That the words employed should be easy and familiar, such as are used by sensible unaffected men in good conversation. Indeed, a plain native style is the most intelligible to all persons, and, by a proper management of words, can be made much more expressive than that which is formed by the introduction of foreign words

### *Propriety*

#### LESSONS 91. a. & b.—Exercises 91. a. & b.—Page 131

L 91. a.—627 PROPRIETY OF EXPRESSION is giving to every thing its proper name, that is, using only such words and phrases as the best usage has appropriated to the ideas intended to be expressed by them. This rule is of universal application. 'Still' (as observed by Mr Marsh), "in the choice of words,

writers are frequently guided not merely by their knowledge of a subject, but by their temperament. Thus, a man of moderate passions will employ few epithets, and those of mild signification, while one of warm passions will use many intensives, and words of strong and stirring meaning. Again, a man accustomed to careful analysis will be particular in his choice of words, while a loose thinker will employ the same expression to denote various shades of meaning" (*Marsli's Lect*)

628 *Rule 1.*—Avoid *low* or *vulgar* words, contractions, or phrases

- a Words such as, topsy-turvy, hurly burly, pell mell, lief, dint, whit, &c
- b Contractions such as, isn't, ar n't, haven't, for is not, are not, have not
- c Phrases to get into a scrape, currying favour, dancing attendance, &c.
- d Slang words, which tend to debase the morality as well as the speech of a nation
- e Instead of employing a low word, employ a synonymous one, or, when a better cannot be found, remodel the sentence altogether
- f The following are a few instances in which approved expressions may be substituted for those that are common —

Common expressions	Approved	Common expressions	Approved
to brag,	to boast	pitched upon,	chosen
their betters,	their superiors	to hold long,	to continue long
broke his word,	violated his promise	to cry up,	extol
stand upon security,	insist upon security	to smell out motives,	discover or discern.
with half an eye,	easily	fell to work,	began

629 *Rule 2*—Avoid *Provincialisms*

Every county either has some words peculiar to itself, or attaches some meaning to a word which is different from the general acceptation. In some parts, for instance, *will* is improperly used for *shall*, and *shall* for *will*. A writer, therefore, should carefully exclude all provincialisms, and strictly adhere to the language used by the best authors

630 *Rule 3*—a In works intended for general readers, avoid introducing *technical* terms; as they form the 'peculiar dialect only of a particular class

b Thus, to inform those who do not understand sea-phrases, that "We tacked to the larboard, and stood off to sea," would be expressing ourselves obscurely.—Every branch of knowledge, as of law, of medicine, chemistry, &c., has certain terms and a certain phraseology peculiar to itself, and these should be confined to their proper subjects. In writing works strictly professional, the proper rule is, to employ such technical terms as custom has already established, defining, modifying, or extending them as the occasion may require.

631 *Rule 4.*—a In prose composition, exclude words that are purely *poetical*, such as, *morn*, *eve*, *plaint*, *lone*, *what time*, &c.

b In every language which is furnished with two distinct vocabularies, one adapted to prose, and the other to poetry, a mixture of both in the same composition betrays, in the author, either culpable negligence, or extreme want of taste. "To see," as Dr Crombie, in his "Gymnasium," properly remarks, "the language of 'Paradise Lost,' and the diction of 'The Spectator,' blended together, either in the narrative of the historian, or in the grave discussion of the philosopher, would excite the risibility of a common reader, and to a person of taste and discernment, such a grotesque commixture of prose and poetical phraseology could not fail to produce disgust."



c Not only should all words and phrases, peculiarly belonging to poetry, be excluded from prose, but likewise all those modes of expression, which are adapted and generally appropriated to one species of prose, should be repudiated in every other. Dialogue, history, oratory, epistolary correspondence, and philosophical discussion have, in general, a separate and distinctive style suited to the character of each. To mix, therefore, two or more of these different styles in the same composition, is improper

632 *Rule 5—a* In the same sentence avoid using *the same word either too frequently, or in different senses* Thus, "Gregory *favoured* the undertaking, because the manager, in countenance, *favoured* his friend," should be "*resembled* his friend"

b One great source of obscurity is the frequent repetition of *pronouns*, when we have occasion to refer to *different* persons. Thus, in the following sentence, "Lisias promised his father never to abandon *his* friends," the second *his* is ambiguous, it may refer either to his *own* friends, or to his *father's*. On the first supposition, say, "Lisias, speaking of his friends, promised his father never to abandon them" On the second supposition, say, "Lisias, speaking of his father's friends, promised his father never to abandon them" Again, "One may have an air *which* proceeds from a just sufficiency and knowledge of the matter before him, *which* may naturally produce some motions of his head and body, *which* might become the bench better than the bar" This sentence will be better rendered thus "One may have an air which proceeds from a just sufficiency and knowledge of the matter before him, and these may produce *such* motions of his head and body *as* become the bench better than the bar" From these remarks, we see that the same *pronoun* should refer to the same person or object, and the same *relative* should refer to the same antecedent throughout the sentence. (See 368)

633 *Rule 6—a* Avoid *equivocal* words, that is, never employ those words which may be susceptible of a sense *different* from the sense you intend to be conveyed

Thus, "A little after the Reformation of Luther," should be, "the Reformation *begun* by Luther," "I *will* have mercy and not sacrifice," should be, "I *prefer* mercy to sacrifice," or, "I *require* mercy and not sacrifice"—"They were both more ancient among the Persians than Zoroaster or Zerdusht." As only one person is here intended, the meaning would be better conveyed thus "They were both more ancient among the Persians than Zoroaster, or, as he is sometimes called, Zerdusht"—"He aimed at *nothing less* than the crown," may denote either that, "Nothing was less aimed at by him than the crown," or, "Nothing inferior to the crown would satisfy his ambition" "He is one of the *oldest inmates*," may mean either *oldest in age*, or the *longest in residence*

b As the plural of some words conveys a different meaning from the singular, care must be taken to render the expression definite, thus, "His *manner* was harsh," "His *manners* are rough." "One lawyer's *practice* may be extensive, another's *practices* may not be honourable" (See 83 c)

L. 91. b.—634 *Rule 7*—Words conveying *incongruous* or inconsistent ideas, must, in serious and grave compositions, be avoided In *Puns*, *Epigrams*, and *humorous* writing, unexpected and ludicrous comparisons are not only allowable, but form a leading characteristic

635 Of the various *species of unintelligible writing*, Dr Campbell, in his "Philosophy of Rhetoric," notices the following —

a The First species arises from *Confusion of Thought* There is a sort of half formed thoughts, which we find some writers impatient to give to the world before the subject is fully understood by themselves Now, if a writer himself perceives *confusedly* and *imperfectly* the sentiments he would communicate, there is every probability that the reader will not perceive them at all. The following

is an example of this kind of writing — "And as to a well taught mind, when you've said a haughty and proud man, you have spoke a narrow conception, little spirit, and despicable carriage." Perhaps, if the author had any meaning, it might be this "When you have called a man proud and haughty, you have ascribed to him a narrow conception, mean spirit, and despicable carriage."

b The *Second* species arises from *Affectation of Excellence*. In this kind of writing, there is always something *figurative* but the figures are remote, things that are heterogeneous being introduced, and producing what is usually termed *bombast*. "This temper of soul," says "The Guardian," speaking of meekness and humility, "keeps our understanding tight about us." Whether the author had any meaning in this expression, or what it was, is not easy to be determined, but scarcely could anything more incongruous, in the way of metaphor, have been imagined. The understanding is made a girdle to our other mental faculties, for the fastening of which girdle, meekness and humility serve as a buckle.

c. Hyperbolical language also, when carried to extravagance, generally produces the same effect as the marvellous, exciting ridicule, if not disgust, instead of admiration.

636 *Rule 8* — a Let every word and phrase be *strictly adapted to the ideas intended to be conveyed*, thus, "The observation of the Sabbath is a duty incumbent on Christians," should be, "The observance," &c.

b Avoid using one word for another, thus,

- |  |           |  |
|--|-----------|--|
| 1 <i>Affect</i> , to influence . . . . .                             | for . . . | <i>Effect</i> , to accomplish.   |
| 2 <i>Amerced</i> , fined. . . . .                                    | for       | { <i>Immersed</i> , plunged into, deeply engaged                           |
| 3 <i>Avocation</i> , a calling aside . . .                           | for . . . | <i>Vocation</i> , a trade, business.                                       |
| 4 <i>Belong</i> , to be the property of . .                          | for . . . | { <i>Own</i> , to possess, have a right over, as, "He owns some property." |
| 5 <i>Constriction</i> , an act of the understanding . . . . .        | for       | <i>Persuasion</i> , an act of the will                                     |
| 6 <i>Composure</i> , a settled state . . .                           | for . . . | <i>Composition</i> , a written production.                                 |
| 7 <i>Discipline</i> , a course of training .                         | for . . . | <i>Trial</i> , proof of proficiency.                                       |
| 8 <i>Disposition</i> , moral character . .                           | for . . . | <i>Disposal</i> , arrangement  |
| 9 <i>Emerge</i> , to come forth from . . .                           | for . . . | <i>Immerse</i> , to plunge into.   |
| 10 <i>Eminent</i> , distinguished . . . . .                          | for . . . | <i>Imminent</i> , threatening  |
| 11 <i>Emigrant</i> , one who moves from his native country . . . . . | for       | { <i>Immigrant</i> , one who comes into a country as a resident.           |
| 12 <i>Eternal</i> , what has always existed                          | for . . . | <i>Everlasting</i> , without end.  |
| 13 <i>Exposition</i> , explanation . . . .                           | for . . . | <i>Exposure</i> , laying open to censure                                   |
| 14 <i>Impracticable</i> , what cannot be accomplished . . . . .      | for       | <i>Impassable</i> , what cannot be passed                                  |
| 15 <i>Ingenious</i> , apt in inventing . .                           | for . . . | <i>Ingenuous</i> , frank, candid.  |
| 16 <i>Intelligible</i> , what may be understood . . . . .            | for . . . | <i>Intellectual</i> , belonging to the mind                                |
| 17 <i>Mention</i> , to name . . . . .                                | for . . . | <i>Allude</i> , to hint at.  |
| 18 <i>Observance</i> , compliance with . .                           | for . . . | <i>Observation</i> , a remark.   |
| 19 <i>Predicate</i> , to affirm . . . . .                            | for . . . | <i>Predict</i> , to foretell.  |
| 20 <i>Presumptive</i> , probable . . . . .                           | for . . . | <i>Presumptuous</i> , arrogant, confident                                  |
| 21 <i>Principal</i> , capital, chief . . . .                         | for . . . | <i>Principle</i> , a settled rule, a motive,                               |

22	<i>Proposition</i> , a sentence .	. for	<i>Proposal</i> , terms, condition
23	<i>Respectable</i> , worthy of respect	for	<i>Respectful</i> , deferential
24	<i>Sincere</i> —sincere, without wax, hence—pure, without fraud	} for .	<i>Earnest</i> , active, vigorous
25	<i>Undeniable</i> , that cannot be de- nied	} for	{ <i>Unexceptionable</i> , not liable to objec- tion
26	<i>Veracitv</i> , applied to persons	for	<i>Truth</i> , applied to things

c *Avoid improper Phrases*, thus, instead of—

1	Of all others	say	Of all,—or, Of others
2	Falling into conversation	say	Engaging in conversation
3	Hold fast by the tenets of religion	say	Hold fast the tenets, &c
4	That creed never had a serious footing in the mind	} say	{ —never had a firm hold of, or made a strong impression on the mind

637. In cultivating *Propriety* of Expression, aim, 1st, in forming clear and distinct ideas, and 2ndly, at expressing those ideas in appropriate language

### Precision

LESSONS 92, 93. a. & b —Exs 92, 93. a. & b.—Page 131

L 92.—638 *Precision* of Style consists in the use of such words and phrases as *exactly* convey the *meaning intended*, and *nothing more* Precision requires attention to the following Rules —

639 *Rule 1*—a *Avoid repeating* the same sense in *different words* This fault is called *Tautology* Thus, "Never did Atticus succeed in gaining the *universal* love and esteem of *all* men" Here one of the words in *Italics* is superfluous

b For the same reason, the *verdant* green, *umbrageous* shade, *first* aggressors, *old* veterans, *sylvan* forest, *standard* pattern, are improper, as the ideas expressed by the adjectives are included in the substantives.—In the following common expressions also, as the same idea is implied in both the terms of each respective pair, the words in *Italics* are, therefore, superfluous —*plain* and evident, *clear* and obvious, *worship* and *adoration*, *pleasure* and satisfaction, *bounds* and limits, *suspicion* and *jealousy*, *intents* and *purposes*

640 *Rule 2*—a *Avoid the use of superfluous words and phrases*—This fault is called *Pleonasm*.

Thus, "I went home full of a *great many* serious reflections," here, the words *a great many* add nothing to the sense, they should therefore be omitted "If he *happen* to have any leisure upon his hands," better, "If he have any leisure" "He has a considerable *share* of merit," better, "He has considerable merit"

b In particular cases, however, a certain species of pleonasm is entitled to some indulgence, when it serves to express an *earnestness* of affirmation on an interesting subject as in phrases like these, "We have *seen* with our eyes"—"We have heard with our ears" Such expressions frequently occur in the sacred scriptures In poetical description, also, where the fancy is addressed,

epithets, which would otherwise be accounted superfluous, are not, if used moderately, without effect. The following are instances of this kind —the *azure* heaven, the *silver* moon, the *blushing* morn, the *sea-girt* isle

641 Rule 3—a Never introduce words which convey *more* than what was intended This rule is frequently violated by the injudicious use of *Synonyms*.

The following sentence is incorrect in this respect —“His courage and *fortitude* were such as to cause him to face every danger” Here, by endeavouring to express one quality more strongly, the writer has introduced another *Courage* resists danger, *fortitude* supports pain, the word *fortitude* should, therefore, be omitted

*b* *Synonymous words* (being derived from different languages, one set being English and the other foreign,) had originally, as their name implies, the *same meaning*, and they still agree in the *leading idea*, but, at present, express some special difference in sense and application

*c* As they are like different shades of the same colour, an accurate writer can employ them to great advantage, by using them so as to heighten and finish the picture which he gives us What was wanted in the one, to increase the force or the lustre of the image which he means to exhibit, he supplies by the other But, with a view to this end, he must be very careful in the choice which he makes of them, and not employ them promiscuously, merely for the sake of filling up a period, or diversifying the language

642 Rule 4—a *Synonymous words* are properly employed, *First*, When an *obscure* term, which we cannot avoid using, on account of some connexion with what either precedes or follows, requires to be explained by one that is clearer, *Secondly*, When the language of the *passions* is exhibited *Thirdly*, When we wish to use a *mild* term to express something naturally offensive

*b* Passion naturally *dwells* on its object, the impassioned speaker always attempts to rise in expression, but when that is impracticable, he has recourse to *repetition*, and thus, in some measure, produces the same effect The hearer, perceiving him overpowered, as it were, by his subject, and at a loss to find words adequate to the strength of his feelings, is, by sympathy, carried along with him, and enters into all his sentiments There is, in this case, an expressiveness in the very effort shown by resorting to synonymous words, which supplies the deficiency in the words themselves Thus, Bolingbroke exclaims, in an invective against the times, “But all is *trifle*, and *low*, and *mean* among us” Though there is here a kind of amplification, or, at least, a stronger expression of indignation than any one of these three epithets could have effected alone, yet there is no climax in the sentence, and no sensible difference of signification But it will be easily perceived, that this manner suits only the *popular* and *declamatory* style, and that, in compositions which admit no species of the *pathetic*, it can have no place

EX. 93. a.—643 An explanation of the most common Synonyms is subjoined, that the student may be enabled to apply them with propriety —

*Abandon, forsake, relinquish, desert, give up, leave, quit* *Abandon* is unwillingly to give up anything, as, We were compelled to *abandon* our object, *forsake* is to leave a person in resentment or dislike, as, He has *forsaken* all, *relinquish* is to quit any *claim* to, as, I *relinquish* my claim to that estate, *desert* is to leave meanly or treache-

ronously, as, *Ho deserted* his friend in need We can say of a man, *He gives up* a place of trust, *leaves* his parents in affliction, and *quits* his country

*To abdicate, renounce, resign* *To abdicate* a throne or high dignity, *renounce* an error, *resign* an office or situation, high or low

*To abate, diminish, decrease, lessen, relax, impair* *To abate* in eagerness, *diminish* in number *decrease* in quantity, *lessen* in value, *relax* in industry, *impair* in vigour or intellect

*To abhor, hate, detest, despise, abominate, loathe, scorn* *Abhor* is strongly to dislike, to *hate* is a dislike produced by revenge, to *detest* is an aversion from disapprobation, to *despise* is to look down upon with contempt, to *abominate* is to detest in the highest possible degree, to *loathe* is to be disgusted at the sight of offensive objects, to *scorn* is to consider as utterly unworthy We *abhor* a crime, *hate* a liar, *detest* treachery, *despise* affectation, *scorn* meanness, *abominate* ingratitude, *loathe* bad food

*Abolish, annul, abrogate, revoke, repeal* *To abolish* customs, *annul* a contract, *abrogate* a law, *revoke* a promise or decree; *repeal* a statute

*Ability, capacity* *Ability* is an active quality of the mind to do anything well, *capacity* is a passive quality to receive or comprehend anything,—thus, an *able* commander, a man of a *capacious* mind

*Acquiesce, resign, agree in, consent* *To acquiesce* in a person's authority, to *resign* from a sense of duty, *agree in* disposition or opinion, *consent* by persuasion

*Accost, salute, address* *Accost* a stranger, *salute* a friend, *address*, to direct our discourse to a person in company

*Acknowledge, own, confess, avow* *To acknowledge* or *own* supposes a small degree of delinquency, to *confess* supposes a higher degree of criminality, to *avow* is to glory in what we declare Thus, a gentleman *acknowledges* his mistake, a prisoner *confesses* the crime of which he is accused, and a patriot *avows* his opposition to every corrupt measure

*Acquaintance, familiarity, intimacy* *Acquaintance* springs from occasional intercourse, *familiarity* from frequent intercourse, *intimacy* arises not merely from frequent intercourse, but from unreserved communication

*Active, diligent, industrious, assiduous, laborious* We are *active*, if we exert our powers, whether to any end or not, *diligent*, when we are active to some specific end, *industrious*, when no time is left unemployed in some serious pursuit, *assiduous*, when we do not leave a thing until it is finished, *laborious*, when the bodily or mental powers are regularly employed in some hard labour

*Acute, sharp* *Acute*, piercing like a needle, *sharp*, cutting like a knife, quick

*Addict, devote, apply* We are *addicted* to a thing from a particular propensity, *devoted* to a thing from a settled attachment to it, we *apply* to a thing from a sense of its utility. Thus, men are *addicted* to vices, *devote* their talents to the acquirement of any art or science, *apply* their minds to the investigation of a subject.

*Affront, insult, outrage* An intentional breach of politeness is an *affront*, if coupled with any external indication of hostility, it is an *insult*, if it break forth into personal violence, it is an *outrage*.

*Agreement, contract, covenant, compact, bargain* The simple consent of parties constitutes an *agreement*, a seal and signature are requisite for a *contract*, a solemn engagement on the one hand, and faith in that engagement on the other, enter into the nature of a *covenant*, a tacit sense of mutual obligation in all the parties, gives virtue to a *compact*, an assent to stipulated terms of sale, may form a *bargain*.

*Air, mien, look, manners* An *air* depends not only on the countenance, but on the carriage and action, *mien* respects the whole outward appearance, *look* depends altogether on the face and its changes, *manners* depend on the general habits and behaviour.

*Alone, only* *Alone* means unaccompanied by any one, as, He was *alone* all the day, *only* means no other of the same kind, as, He is an *only* son.

*Amazed, astonished, surprised, confounded* We are *amazed* at what is incomprehensible, *astonished* at what is vast or great, *surprised* at what is new or unexpected, *confounded* by what is shocking or terrible.

*Ambiguous, equivocal* An *equivocal* expression has two meanings, one open, and intended to be understood, the other concealed, and understood only by the person who uses the expression. An *ambiguous* expression has, apparently, two senses, and leaves us in doubt which of the two to prefer. An *honest* man will refrain from employing an *equivocal* expression, a *confused* man may often utter *ambiguous* terms without any design.

*Authentic, genuine* An *authentic* book is one in which matters of fact are related as they really happened, a *genuine* book is one that is written by the person whose name it bears. Thus, we speak of the *authenticity* of Gibbon's History, that is, of its authority as a record of facts, and of the *genuineness* of Ossian's Poems, that is, whether or not they were composed by the person to whom they are ascribed.

*Amend, correct, reform, rectify, emend, improve* We *amend* our moral conduct, *correct* errors, *reform* our life, *rectify* mistakes, *emend* the readings of an author, *improve* our mind or condition.

*Ashamed, bashful* *Ashamed* of our faults, *bashful* when spoken to.

*Assurance, impudence* *Assurance* is confidence in one's self, *impudence* is shamelessness or want of modesty, an unblushing kind of impertinence.

*Austere, rigid, severe, rigorous, stern* *Austere* applies to ourselves as well as to others, *rigid*, to ourselves only, *severe, rigorous, stern*, apply to others only. The *austere* man mortifies himself, the *rigid* man binds himself to a rule. A man is *severe* in his remarks on others, *rigorous* in his discipline, *stern* in his commands.

*To arrive, happen.* We *arrive* at a place, but misfortunes *happen* to us.

*Beautiful, handsome, pretty* *Handsome* relates to the proportion of the whole figure, *pretty* to the face, *beautiful* is a union of the two, thus, "A *handsome* man, a *pretty* or *beautiful* woman."

*Behaviour, conduct, carriage, deportment, demeanour* *Behaviour* respects all actions exposed to the notice of others, *conduct* respects the general line of a person's moral proceedings, *carriage* signifies simply the manner of carrying the body, *deportment* is applied only to those exterior actions that have an immediate reference to others, *demeanour* is applied to the general behaviour, as it relates to the circumstance and situation of the individual.

*Brightness, lustre, splendour, brilliancy* *Brightness* is the generic, the rest are *specific* terms, rising in sense, thus, *lustre* rises on *brightness*, *splendour* on *lustre*, and *brilliancy* on *splendour*.

*Calamity, misfortune, disaster* *Calamity* applies to some public misfortune, as, war, pestilence, &c, *misfortune* applies to an individual, as, loss of property, &c, *disaster* applies to some unfortunate event which proves a hindrance to work, &c.

*Ceremonious, ceremonial* The former is applied to a *form of civility*, the latter to a *religious rite*.

*Cheerfulness, mirth* *Cheerfulness* is a settled state or habit, *mirth* is a single act.

*Clearness, perspicuity.* *Clearness* respects our ideas, *perspicuity*, the mode of expressing those ideas.

*Complaisant, gallant, polite, well-bred, courteous* *Complaisant* applies to our address, a *gallant* lover, a *polite* man, a *well-bred* gentleman, a *courteous* or kind companion.

*Comprehend, understand, conceive, apprehend* When we *conceive*, we may have but one idea, when we *understand* or *comprehend*, we have all the ideas which the subject can present, when we *apprehend*, we take in much, but not the whole. *Conceive* is employed on matters of taste, *understanding* on familiar objects, *comprehending* on principles, lessons, &c. Thus, the builder *conceives* plans, the scholar *understands* languages, the metaphysician *comprehends* subtle questions.

*Conceal, dissemble, disguise* *Conceal* our designs, *dissemble* our thoughts, *disguise* our intentions.

*Conquer, subdue, surmount, vanquish, subjugate* *Vanquish* an enemy, *conquer* a country, *subdue* an enemy or our passions, *surmount* an obstacle, *subjugate* a nation.

*Conscience, consciousness* The former denotes the *faculty* by which we judge of our own conduct, the latter denotes a particular *exertion* of that faculty

*Contemptuously, contemptibly* The former term signifies to speak *disrespectfully* of a person, the latter implies that the *manner* of speaking is contemptible

*Courage, fortitude, resolution* *Courage* respects *action*, *fortitude* respects *passion* or *enduring* a thing, *resolution* simply marks the will not to recede. A man has *courage* to meet danger, *resolution* not to yield to the first difficulties that offer, *fortitude* to endure pain

*Custom, habit* *Custom* is a frequent repetition of the same act; *habit* the effect of such repetition. The *custom* of rising early in the morning is conducive to health, and may, in a short time, become such a *habit* as to render it no less agreeable than it is useful

*Determination, resolution, decision* We *determine* upon what ought to be done, we *resolve* from a moral principle to carry out our determination, we show *decision* when we firmly adhere to a judgment formed

*Diversity, difference, distinction* *Diversity* is applied to glaring contrasts, *difference*, to less obvious but still great unlikeness, *distinction*, to still less obvious but evident differences. A good logician will make a *distinction* where there is a *difference*.

*Difficulty, obstacle, impediment* A *difficulty* embarrasses us, an *obstacle* intervenes between us and our object, an *impediment* puts a stop to our proceedings. We encounter a *difficulty*, surmount an *obstacle*, remove an *impediment*

*Discover, invent* We *discover* what existed, but which was unknown before, we *invent* what before did not exist

*Doctrines, precepts, principles* *Doctrine* is that which constitutes our *faith*, a *precept* is that which directs the *practice*, a *principle* is the beginning or prime moving cause of a thing. We believe in *doctrines*, obey *precepts*, imbibe or hold *principles*

*Dumb, silent, mute* He is *dumb* who cannot speak, *silent* who does not speak, *mute* whose silence is compulsory

*Endurance, duration* The former properly signifies *patience*, as applied to *suffering*, the latter means *lasting*, as applied to *time*.

*Enlarge, increase* *Enlarge* is applied to *dimension* and *extent*, *increase* is applied to *number*. We *enlarge* a house, *increase* an army, property, expense

*Enough, sufficient* He has *enough* whose *desires* are satisfied; he has *sufficient* whose *wants* are supplied. A greedy man has never enough, though he has more than a *sufficiency*.



*Falschood, lie, untruth, falsity* An *untruth* and a *falsity* are untrue sayings, which may be unintentional or not, a *falsehood* and a *lie* both express *contrariety to fact*, but a *falsehood* may or may not be uttered with a design to mislead, while a *lie* always implies a *direct intention to deceive*

*Haughtiness, disdain, arrogance, presumption* *Haughtiness* is founded on the high opinion which we entertain of ourselves, *disdain*, on the low opinion we have of others, *arrogance* is a haughty assumption of too much importance, *presumption* is a headstrong and unwarrantable confidence

*Human, humane* *Human* means mortal, *humane*, kind

*Idle, lazy, indolent, slothful* An *idle* person dislikes work, though he may be active in some things, a *lazy* person may employ himself, but will not trouble himself to become either skilful or accurate, *slothful* and *indolent* are opposite to active

*Inform, instruct, teach, educate* *Inform* is simply to communicate what was unknown before, *instruct* and *teach* imply communicating knowledge gradually and regularly, *educate* implies both to instruct and draw out the faculties so as to teach one's self

**L. 93, b.**—*Less, fewer* *Less* is applied to quantity, *fewer* to number

*Maimed, cripple, lame* *Maimed* means wanting a limb, *cripple*, wanting the use of it, *lameness* is the result of either of these causes

*The mind, the intellect* *The mind* comprehends the thinking faculty in general, with all its operations, the *intellect* includes only that part of it which consists in understanding and judgment

*Mislead, delude* *Mislead* is simply to lead astray, *delude* is intentionally to deceive

*Mutual, common* *Mutual* means reciprocal, implying an interchange, and is applied to two persons, as, "*mutual* friendship," *common* means what belongs *alike* to several or many, as, "*our common* country," "*our common* friend"

*Negligence, neglect* The former implies a *habit*, the latter an *act*

*Peace, quiet, calm, tranquillity* *Peace* is applied to nations as well as to individuals, *quiet* is applied to small communities, *calm* is used with respect to a disturbed situation going before, or succeeding, *tranquillity* respects a situation free from trouble, considered in itself. A good man enjoys *tranquillity* in himself, *peace* with others, *quiet* in his family, and *calm* after a storm

*Persevere, persist* *Persevere* is generally used in a good sense, and refers to the actions and the conduct, *persist* refers to the opinions and will, and implies neither praise nor blame, but often makes a person rash and opinionative. We *persevere* in work and study, we *persist* in an argument

*Pride, vanity* *Pride* makes us esteem ourselves, *vanity* makes us desire the esteem of others *Pride* is applicable to every object, good or bad, high or low, small or great, *vanity* is generally confined to small objects A man is *proud* who values himself on the possession of his literary or scientific talent—on his wealth, rank, power, &c, he is *vain* of his person, dress, walk, or anything that is frivolous

*Proposal, proposition* *Proposal* is something offered, as terms or conditions for the sale or purchase of articles which are to be accepted or rejected, a *proposition* is a sentence, or something stated or affirmed for consideration or discussion

*Remark, observe* We *remark*, in the way of attention, in order to remember, we *observe*, in the way of examination, in order to judge A traveller *remarks* the most interesting object he sees, a general *observes* all the motions of the enemy

*Remember, remind* We are reminded *by others*, we remember *of ourselves*

*Reply, answer.* *Reply* is something simply said in return, an *answer* is that which confutes or silences an objector

*Risible, ridiculous, ludicrous* *Risible* has an *active* meaning, *ridiculous* a *passive* meaning, exciting contempt *Ludicrous* means something tending to produce laughter Man is a *risible* animal, a *fool* is a *ridiculous* character, an affair may be *ludicrous*

*Riches, richness* The former denotes the things possessed, or what constitutes the *opulence* of the owner, the latter denotes the *quality* of the thing possessed

*Sincere, honest* These words are frequently misapplied *Sincere* (*sine cerâ*, without wax) means pure, unalloyed, hence, ingenuous, without fraud or disguise *Honest* is what is fair, open, proper, unreserved, upright, virtuous, straightforward, hence trustworthy An *honest* man prefers his oath, his duty, and his promise to his interest or his party

*Sophism, sophistry* The former denotes a fallacious *argument*, the latter fallacious *reasoning*

*Together, successively* The former means *at the same time*, the latter signifies *one after the other*

*Veracity, reality, or truth* *Veracity* is applicable to *persons* only, and denotes that moral quality which consists in speaking truth, *truth* is applied to *things* We say the *truth* or *verity* of the relation or thing told, and the *veracity* of the relater

*Verdict, testimony* A witness gives his *testimony*, the jury give their *verdict*

*Whole, entire, complete* *Whole* excludes subtraction, *entire* excludes division, *complete* excludes deficiency A *whole* orange has had nothing taken from it, an *entire* orange is not yet cut, and a

*complete* orange is grown to its full size. A man may have an *entire* house to himself, and not one *complete* apartment.

*Wisdom, prudence, discretion.* *Wisdom* consists in speculative knowledge, *prudence*, in that which is practicable, *discretion* acts according to circumstances, and is its own rule. *Wisdom* knows what is past, *prudence*, by foresight, knows what is to come, and *discretion* perceives what is, in all probability, right.

*With, by.* *With* expresses a closer and more immediate connection, *by* a more remote one. *With* sometimes denotes the instrument, *by* the cause, as, "He was killed *with* a stone *by* David." *By* sometimes implies the *mode*, as, "We travelled *by* railroad."

The preceding List of Synonyms is sufficiently ample to show the importance of this subject, for additional information, the student is referred to *Chabbe's English Synonyms*, *Rogel's Thesaurus of English Words and Phrases*, *Graham's Synonyms*, *W. Kelly's Synonyms*, and *Taylor's Synonyms*.

644 This subject cannot be better concluded, than by recommending the student carefully to endeavour to render his meaning *full* and *distinct*, avoiding, on the one hand, too great a conciseness of expression, and, on the other, that kind of obscurity which arises from involving the sense in a cloud of words.

## STRUCTURE OF SENTENCES

## LESSONS 94. a. &amp; b.—Exercises 94. a. &amp; b.—Page 138

**L. 94. a.**—645 Sentences, with regard to Structure, may be divided into two kinds, the *Period* and the *Loose Sentence* (See 303, 312, 314)

**646** A *PERIOD* is a sentence in which the parts are so intimately connected, that the meaning remains *suspended* till the whole is *finished*

**EXAMPLE.**—"To eye God in all our comforts, and observe the smiling aspects of His face, when He dispenses them to us, to eye Him in all our afflictions, and consider the paternal wisdom that instructs us in them, how would this increase our mercies, and mitigate our troubles!" This is a Period consisting of several clauses, at any of which, if a stop were made before the end, the preceding words would not form a sentence, nor convey any determinate sense

**647** A *LOOSE* sentence admits either of one or of several pauses before the end, at which, if a stop were made, the construction of the preceding part would form a complete sentence

**EXAMPLE.**—"One party had given their whole attention, during several years, to the project of enriching *themselves*, and impoverishing the rest of the *nation*, and thus of establishing their *dominion*, under the government and with the favour of a family who were *foreigners*, who might, therefore, believe that they were established on the throne by the good will and strength of this party alone." In this sentence, whether a pause be made at *themselves*, *nation*, *dominion*, or *foreigners*, the preceding words will form a perfect sentence

**648 a** Each of these kinds of sentences has its advantages and disadvantages. The *Period* gives to style, *energy* and *vivacity*, accompanied, however, with some degree of stateliness and formality; on the other hand, the *Loose sentence* is generally characterized by *ease* and *familiarity*. Hence, the *Periodic* structure ought to prevail more in historical, political, and philosophical writings; whilst *Loose* sentences ought to predominate in essays, dialogues, familiar letters, and moral tales

**b** When either of these kinds is continued too long, the style is apt to become tedious, attention, therefore, must be paid to a proper *variety* in the structure of our sentences.—In the employment of the periodic style, also, an author must not depart too far from colloquial usage, lest he betray an elaborate stateliness—a fault which is always disagreeable

**649** In the *Structure of Sentences*, the essential quality is *Perspicuity*, which requires *Clearness* and *Unity*

*Clearness*

**650** *Clearness* requires, 1 Accuracy with regard to the proper *Inflexion* of words, 2 An adherence to the rules of concord, government, and structure of sentences; 3 That

arrangement of words and members of sentences, by which their relation and connection are rendered determinate and perspicuous—*Chambers* requires attention to the following Rules—

651 Rule 1—Care must be taken that *relatives, adverbs, and connecting particles* should (according to Rule 382) be placed near those words to which they refer, or which they connect.

Thus, "It is folly to pretend to arm ourselves, against the accidents of life, by heaping up treasures which nothing can protect us against, but the good providence of our heavenly Father" The sentence ought to have been arranged thus,—"It is folly to pretend, by heaping up treasures, to arm ourselves against the accidents of life, against which nothing can protect us but the good providence of our heavenly Father"

652 Rule 2—Words expressing things connected in thought, should be placed as near together as possible Thus, the sentence, "God heapeth favours on His servants, ever liberal and faithful," should be thus expressed, "God, ever liberal and faithful, heapeth favours on His servants"

"I with my family reside in the parish of Stockton, which consists of my wife and daughters" This sentence is a violation of the rule, it should be arranged thus,—*"I with my family, which consists of my wife and daughters, reside in the parish of Stockton."*

653 Rule 3—When different things have an obvious relation to one another, with respect to the order of time, place, cause and effect, or the like, a corresponding order should be observed in assigning them their position in the sentence Thus, instead of saying, "He was resigned to the will of God in dying and suffering," we should say, "in suffering and dying"

L. 91. b—654 Rule 4—*a* Clauses expressing the circumstances of time and place, must be placed as nearly as possible at the beginning of a sentence

Thus, "The moon was casting a pale light on the numerous graves that were scattered before me as it peered above the horizon, when I opened the small gate of the churchyard," will be better rendered by saying, "When I opened the small gate of the churchyard, the moon as it peered above the horizon, was casting a pale light on the numerous graves that lay scattered before me"

*b* This Rule does not apply to clauses intended to affect the meaning of particular parts of the sentence

*c* Clauses denoting circumstances respecting the action, should be placed near that part of the sentence, the meaning of which they are intended to affect

EXAMPLE.—"The emperor was so intent on the establishment of his absolute power in Hungary, that he exposed the empire doubly to desolation and ruin for the sake of it" The sentence ought to be thus expressed "The emperor was so intent on the establishment of his absolute power in Hungary, that, for the sake of it, he exposed the empire doubly to desolation and ruin"

655 Rule 5—*a* A clause, expressing a circumstance, must never be placed between two principal members of a sentence,

for, by such an arrangement, we are left in doubt to which of the two the circumstance refers.

EXAMPLE.—“Though our brother is upon the rack, so long as we ourselves are at ease, our senses will never inform us of what he suffers,” will be better expressed thus “Though our brother is upon the rack our senses will never, so long as we ourselves are at ease, inform us of what he suffers”

*b.* Clauses expressing *circumstances* must not be crowded together, but be *interpersed* in different parts of the sentence, and joined with the principal words on which they depend

EXAMPLE.—“What I had the opportunity of mentioning to my friend, *some time ago, in conversation, was not a new thought*” The following arrangement is preferable —“What I had the opportunity, *some time ago, of mentioning to my friend, in conversation, was not a new thought.*”

*c* The strongest part of the thought, or that part of the sentence which forms the *result*, should, if possible, be placed the last.

### Unity of a Sentence

#### LESSONS 95. a. & b.—Exercises 95. a. & b.—Page 111

**L. 95. a.**—656 The *Unity* of a sentence denotes the *predominancy* of only *one proposition* or *enunciation of thought*, and a *uniformity of construction* throughout the sentence. Different circumstances may, indeed, be introduced, but these must always be made subservient to the principal subject.

657 *Rule 1*—*a* As every sentence should contain only one principal idea, we should not introduce other ideas which are only *remotely* connected with it. Distinct thoughts should occupy separate sentences

EXAMPLE.—“In this uneasy state, both of his public and private life, Cicero was oppressed by a new and cruel affliction, the death of his beloved Tullia, which happened soon after her divorce from Dolabella, *whose manners and humours were entirely disagreeable to her*” The principal subject in this sentence is the death of Tullia, which was the cause of her father's affliction. The time when the event took place is, without any impropriety, pointed out in the course of the sentence, but the addition of Dolabella's *character* is foreign to the main object. By presenting a new picture to the reader, we destroy the unity and compactness of the period. The sentiments would be better expressed in two sentences, thus “In this uneasy state, both of his public and private life, Cicero was oppressed with a new and cruel affliction, the death of his beloved Tullia, which event happened soon after her divorce from Dolabella. *The manners and humours of this man were entirely disagreeable to her*”

*b* Sentences must never be extended beyond their natural close

EXAMPLE.—“Burnet could not and his learned treatise without a panegyric on modern learning and knowledge, in comparison of the ancient, whilst Fontenella falls so grossly into the censure of the old poetry and preference of the new, that I could not read either of these strains without *indignation*, which no quality among men is so apt to raise in me as sufficiency, the worst composition out of the pride and ignorance of mankind” Of this sentence, the word *indignation* forms the natural conclusion, what follows is foreign to the proposition with which the author commenced,

658 *Rule 2* —a In the construction of sentences, regard must be had that they be, in general, *neither very long nor very short*. Long sentences, unless constructed with care, require close attention, to make us clearly perceive the connection of the several parts, whilst *short ones* are apt to break the sense, and weaken the connection of thought

b Whenever it is necessary to employ long sentences, care must be taken that the *different parts* be so arranged and constructed, that *each part may be understood* as the sentence proceeds, not leaving the meaning of the different parts, as well as of the whole sentence, to be gathered at its close

EXAMPLE.—“It is not without a degree of patient attention and persevering diligence, greater than the generality are willing to bestow, though not greater than the object deserves, that the habit can be acquired, of examining and judging of our own conduct, with the same accuracy and impartiality as of that of another” Here the sense is not clear till towards the close of the sentence, the following construction will remove this defect —“The habit of examining our own conduct as accurately as that of another, and judging of it with the same impartiality, cannot be acquired without a degree of patient attention and persevering diligence, not greater, indeed, than the object deserves, but greater than the generality are willing to bestow” The two sentences are nearly the same, both in length and in the words employed, but the alteration of the arrangement allows the latter to be understood, clause by clause, as it proceeds (Dr Whately)

659 Another specimen of a *long sentence* is here given, that the pupil may perceive the disadvantages of such sentences, and how easily they may be amended “Though in yesterday’s paper we showed how everything that is great, new, or beautiful, is apt to affect the imagination with pleasure, we must own that it is impossible for us to assign the necessary cause of this pleasure, because we know neither the nature of an idea, nor the substance of a human soul, and therefore, for want of such a light, all that we can do in speculations of this kind, is to reflect on the operations of the soul that are most agreeable, and to range, under their proper heads, what is pleasing or displeasing to the mind, without being able to trace out the several necessary and efficient causes whence the pleasure or displeasure arises” We shall now divide the foregoing into several distinct sentences “In yesterday’s paper, we showed that every thing which is great, new or beautiful, is apt to affect the imagination with pleasure We must own, that it is impossible for us to assign the efficient cause of this pleasure, because we know not the nature either of an idea, or of the human soul All that we can do, therefore, in speculations of this kind, is to reflect on those operations of the soul which are most agreeable, and to range under proper heads what is pleasing or displeasing to the mind”

660 *Rule 3* —In every discourse, there must be a proper mixture of long and short sentences, and of those variously constructed

A continued succession of either long or short sentences, or of those constructed with the same number of members, is both tedious to the ear and destructive of force and animation of style

L. 95. b.—661 *Rule 4* —During the course of a sentence, the scene should be changed as little as possible, and the same Nominatives be applied to the same Subject One principal person or thing should be predominant, and one uniform mode of construction be observed throughout

EXAMPLE.—“After we came to anchor, they put me on shore, where I was welcomed by all my friends who received me with the greatest kindness.” In this sentence, though the objects contained in it have a connection with one

another, yet, by changing so often both the *place* and the *person*, *we* and *they*, *I* and *who*, and by unnecessarily mixing *active* and *passive* verbs, not only is the sense weakened, but the unity of the sentence impaired. The following construction renders the sentence correct: "The ship *having been brought* to anchor, *I was* put on shore, where *I was* welcomed by all my friends, and *received* with the greatest kindness."

**662 Rule 5**—*a* Those members of a sentence which express a comparison or contrast between two things, require a corresponding resemblance in the *language* and *construction*.

**EXAMPLES**—"A friend *exaggerates* a man's virtues, an enemy *inflames* his crimes." Here, the opposition in the thought is neglected in the words, it will be properly expressed thus: "A friend *exaggerates* a man's virtues, an enemy *multiplies* his crimes."

"I have observed, of late, the style of some great *ministers* very much to exceed that of any other *productions*." Instead of *productions*, which bear no relation to *ministers*, the author ought to have said *writers* or *authors*.

*b* The following passage, from Pope's Preface to his Homer, fully exemplifies the Rule just given:—"Homer was the greater genius, Virgil the better artist, in the one we most admire the man, in the other the work. Homer hurries us with a commanding impetuosity, Virgil leads us with an attractive majesty. Homer scatters with a generous profusion, Virgil bestows with a careful magnificence. Homer, like the Nile, pours out his riches with a sudden overflow, Virgil, like a river in its banks, with a constant stream." This picture, however, would have been faultless, if to the Nile some particular river had been opposed. Sentences thus constructed, when introduced with propriety, and not recurring too often, have a sensible beauty. But we must avoid directing our attention too much to this beauty. It ought to be used only when the comparison or opposition of objects *naturally* leads to it, otherwise, when such a construction as this is uniformly aimed at, our compositions will become tiresome to the ear, and plainly discover affectation.

**663 Rule 6**—*a* *Parentheses* should, as much as possible, be avoided, and the thought, implied by the parenthetical member, be *transferred* to the following sentence.

*b* When the parentheses are very *short*, and serve as *necessary* explanations, they may be admitted, but these must be so judiciously introduced as to glide, at once, into our conception, without compelling the reader to review what preceded the interruption. The parenthesis in the following sentence is correctly introduced:—

"And was the ransom paid? It was, and paid  
(What can exalt the bounty more?) for thee."

In the following sentence, however, there is an evident impropriety in its use: "If your hearts secretly reproach you for the wrong choice you have made (as there is time for repentance and retreat, and a return to wisdom is always honourable), bethink yourselves that the evil is not irreparable." This sentence would be better if it were divided into two, thus, "If your hearts secretly reproach you for the wrong choice which you have made, bethink yourselves that the evil is not irreparable. Still there is time for repentance and retreat, and a return to wisdom is always honourable."



## ENERGY OR VIVACITY OF EXPRESSION

## LESSON 96.—Exercise 96.—Page 115

664 *Energy of Expression* comprehends every thing that conduces to *stimulate* the attention, to *impress strongly* on the mind the arguments adduced, to *excite* the imagination, and *arouse* the feelings.

665 *Energy or Vivacity of Expression* depends, first, on the *Choice of Words*, secondly, on *their Number*, and, thirdly, on *their Arrangement*

1 *The Choice of Words*

666 *Rule 1*—*a Particular instead of General terms*—Nothing can contribute more to *enrich* the expression, than that all the words employed be as *particular* and *determinate* in their signification, as will suit the nature and object of the discourse. The more *general* the terms are, the *fainter* will be the picture, the more *special* they are, the *brighter* it will be

The same sentiments may be expressed with equal justness, and even perspicuity, in the former mode, as in the latter, but as the colouring will, in that case, be more languid, it cannot give equal pleasure to the imagination, and, consequently, will not contribute so much either to fix the attention or to impress the memory

*b* In *philosophical* subjects, in which the understanding alone is addressed, *general* terms are the most appropriate. But, in subjects in which the *imagination* and the *passions* are addressed, terms must be chosen which are as *particular* as possible, as it is solely by these that the object can be vividly depicted

Thus "They *sank* as *lead* in the mighty waters," says Moses, when speaking of the Egyptians in the song occasioned by the miraculous passage of the Israelites through the Red Sea. Had he used *general* instead of *particular* terms, and said "They *fell* as *metal* in the mighty waters," the difference in the effect would have been very great. In the former sentence to *sink* is the species, as it implies only falling or moving downwards in a *liquid* element, in the second sentence, to *fall* answers to the genus, in like manner, *lead* is the species, *metal* is the genus.

For the same reason, Milton, in describing the attitude in which Satan was discovered by Ithuriel and his company, when that malignant spirit was employed in infusing pernicious thoughts into the mind of our first mother, says—

"Him there they found  
S<sub>1</sub> at like a toad, close at the ear of Eve"

No word in the language could have so happily expressed the posture, as that which the poet has here chosen

"Consider" says our Lord, "the lilies how they grow they toil not, they spin no" and yet I say unto you, that Solomon in all his glory was not arrayed like one of these. If then God so clothe the grass, which is to-day in the field, and to-morrow is cast into the oven, how much more will He clothe you?"

"Let us here adopt," says Dr Campbell, "a little of the tasteless manner of modern paraphrasts, by the substitution of more *general* terms, one of their many expedients of infrigdating, and let us observe the effect produced by this change. 'Consider the flowers, how they gradually increase in their size they do no manner of work, and yet I declare to you, that no king whatever, in his most splendid habit, is dressed up like them. If then, God, in His providence, doth so adorn the vegetable productions, which continue but a little time on the land, and are afterwards put into the fire, how much more will He provide clothing for you?' " How spiritless is the same sentiment rendered by these small variations! The very particularizing of *to-day* and *to-morrow*, is infinitely more expressive of transitoriness, than any description given in general terms, that can be substituted in its room

c Sometimes, also, the imagery will be enlivened, not only by particularizing, but by *individuating* the object presented to the mind, thus, the Royal Psalmist says, "White as the snow in *Salmon* "

It is not, however, to be understood, that this method of individuating the object ought always to be preferred by the poet or the orator. It must be used with caution, particularly if we wish our writings to be more extensively known than in our immediate neighbourhood

d On the same principle, whatever tends to subject the thing spoken of to the notice of our *senses*, especially of our *eyes*, renders the expression more animated.

Thus, St. Paul, in addressing the Ephesians, says "I have coveted no man's silver, or gold, or apparel. Yea ye yourselves know, that *these hands* have ministered unto my necessities, and to them that were with me." Had he said, "*my hands*," the sentence would have lost nothing in *meaning* or in *perspicuity*, but very much in *energy*

e To the preceding remarks we may add, that, in composition, particularly of the *descriptive* kind, if we wish to present to the mind a vivid image, we must advance from *general* expressions to *special*, and thence, to *more particular*

Thus, were a preacher, in a discourse on Vice and Irreligion, to furnish only some *general* remarks on these subjects in the abstract, without particularizing any one vice, the impression, if any, made on the minds of his hearers, must necessarily be extremely faint. But if, on the contrary, he were to *dwell* on some *one vice*, and *particularize* its nature and consequences, the ideas thus conveyed to the mind, would be far more vivid and impressive

667 "The only appropriate occasion for *general* language is," as Dr Whately justly observes, "when we wish to *avoid* giving a vivid impression,—when our object is to *soften* what is offensive, disgusting, or shocking; as, when we speak of an *execution*, for the infliction of the sentence of death on a criminal of which kind of expressions, common discourse furnishes numberless instances. On the other hand, in Antony's speech over Caesar's body, his object being to *excite* horror, Shakespeare puts into his mouth the most *particular* expressions in the following words —'those honourable men (not who *killed* Caesar, but) whose daggers have *stabbed* Caesar'"

668. Rule 2 —Another mode of enlivening the style is—

a. First, when an *individual* is employed to represent a

species, or a *species*, a *genus*, or a *part*, or the most interesting circumstance, to represent the whole, as, when we say, "A Solomon," for a wise man, "A sail," for a ship, "The Lord is my song," says Moses, "He is become my salvation," that is, "the subject of my song, the author of my salvation"

In a similar manner, the *passion* is employed to represent its object, the *operation* its subject, the *instrument* the agent, and the *gift* the giver

b Secondly, When things *sensible* are put for things *intellectual*, thus, we say, "The mitre," for the priesthood, "The crown," for royalty, "The sword," for the military profession. (See 562)

c Thirdly, When things *animate* are used to represent things that are *inanimate*, thus, we sometimes style a literary performance, "The offspring of the brain" Ceres is used to denote bread, Bacchus, to denote wine.

69 The following modes of expression are calculated to obstruct vivacity — When the *genus* is put for the *species* the *whole* for a *part*, the *matter* for the *instrument* or thing made, and the *intellectual* for the *sensible* These modes of expression arise,—*First*, from a disposition to vary the expression, and prevent the too frequent recurrence of the same sound upon the ear Hence, the *genus* is sometimes put for the *species* *Secondly*, from an inclination to suggest *conceit* without rudeness that is, not openly to express, but indirectly to insinuate it Thus, when a particular man is called a *creature* or an *animal*, there is a sort of tacit refusal of the specific attributes of human nature But the phrases, *no creature*, and *every creature*, like *all the world*, are a kind of hyperbolic idioms which do not belong to this class *Thirdly*, from a desire of palliating the representation, and that either from *humility*, from *courtesy*, or from *deceit* All these modes of expression have been denominated *Euphemism*, signifying a softened expression (See 563 b)

## 2 The Number of Words

### LESSONS 97. a. & b.—Exercises 97. a. & b.—Page 116

L. 97. a.—670 Rule 3—a With respect to Energy or Vivacity, as depending on the Number of words, it may be established as a maxim, that the fewer the words are, provided perspicuity is not violated, the more *vivid* is the expression.

"As when the rays of the sun," observes Campbell, "are collected into the focus of a burning glass, the smaller the spot is which receives them, compared with the surface of the glass, the greater are the heat and splendour, so, in exhibiting our sentiments by speech, the narrower the compass of words is, in which the thought is comprised, the more energetic is the expression"

b Conciseness of expression is not, however, equally adapted to every subject It is most appropriate to the *preceptive*, *aphoristic*, and *proverbial* styles

EXAMPLE—"Nor love thy life, nor hate, but what thou liv'st,  
Live well, how long or short, permit to Heav'n"—Milton

The *aphoristic* style is employed to convey the discoveries of science, the *proverbial* & c to convey the maxims of common life

c On the other hand, the kinds of writing *least susceptible* of conciseness of expression, are the *descriptive*, the *pathetic*, and particularly the *declamatory*. It is, besides, much more suitable in *writing* than in *speaking*, because a reader, having the command of his time, may read fast or slowly, as it is more convenient, he can peruse a sentence a second time when necessary, or lay down the book and think

d But if, in a public address, you comprise a great deal in few words, the hearer must have uncommon quickness of apprehension to catch your meaning, before you have put it out of his power, by engaging his attention to something else. In *orations*, therefore, it is particularly unsuitable, and consequently, in all kinds of writing that are addressed to the *people*, it is more or less so, as they partake more or less of popular declamation

671 *Rule 4*—a Though energetic brevity is not adapted alike to every subject, we ought always to avoid its contrary, *Verbosity*, that is, a languid redundancy of words

b The principal faults against Energy of Expression are, *Tautology*, *Pleonasm*, and *Verbosity*. *Tautology* (as observed in 639) is the *repetition* of the same sense in *different* words, *Pleonasm* (640) is the use of *superfluous* words, *Verbosity* is the use of unnecessary or unimportant *clauses* or *circumstances*

c In a proper Pleonasm, a complete correction is always made by *erasing* the words, but in the *verbose style*, it is often necessary, not only to expunge words, but to *recast* the whole sentence. The following Cautions are applicable to Verbosity—

672 *Caution 1*—Avoid inserting any clause which, on a superficial view only, may appear to suggest something that heightens, but which, on reflection, is found to *diminish* the vigour of the sentiment

EXAMPLE.—“Neither is any condition of life more honourable in the sight of God than another, otherwise, He would be a respecter of persons, *which He assures us He is not*” It is evident, that this last clause *enervates* the thought, as it implies, that without this assurance from God himself, we should naturally conclude Him to be of a character different from that which has been here given Him by the speaker

673 *Caution 2*—a Avoid loading every proposition with *assertions*, as these tend to weaken rather than strengthen an assertion

b As such a practice in conversation more commonly infuses a suspicion of the speaker's veracity, than engenders the belief of the hearer, it has a similar effect in writing. In our translation of the Bible, for instance, the translators improperly represent the Almighty as declaring to Adam, “In the day that thou eatest thereof thou shalt *surely* die” The adverb *surely*, instead of enforcing, as the translators intended, only enfeebles the denunciation, as a ground of mistrust is insinuated, to which no affirmation is a counterpoise. Such adverbs must never be used, either when the *character* of the *speaker* or the *evidence* for a thing, is such as precludes the smallest doubt

c The preceding remarks are not applicable, however, to such a phrase as, “*Verily, verily, I say unto you,*” a mode of expression so frequently adopted

by our Lord As these words enter not into the body of the proposition, but are employed solely to introduce it, they are to be considered as a call to attention, serving not so much to affirm the reality, as the importance of what is to be said (Dr Campbell's *Rhet*)

674. *Caution 3* —a Be careful in the use of *Epithets* When *Epithets* are *sparingly* and *judiciously* employed, they are conducive to Energy of Expression, but, otherwise, they only betray an effort to cover poverty of sentiment by mock sublimity of language

b By the term *Epithet*, is here meant, not every adjective annexed to a noun, but such words as add nothing to the sense, and signify something already implied in the noun itself Thus, when I say, "the *glorious* sun," the word *glorious* is an epithet, because it expresses a quality which is implied in the noun itself But, when I say, "the *meridian* sun," the word *meridian* is not an epithet, as it denotes the sun in that situation in which it appears at noon.

c Young or inexperienced writers frequently abound with such expressions as, *horrible, shocking, most extraordinary, unparalleled*, and similar words of great force This is to waste strength on mere trifles. Strong expressions on *every occasion* betray ignorance both of literary propriety and of the style adopted in well-educated society

d *Epithets* are properly employed, first, when they *explain a Metaphor*, or, secondly, when they express something which, though *implied* in the subject, would not, perhaps, have occurred to the mind of the hearer, but which it is important to notice with a view to our present purpose

e "Indeed, it will generally happen," observes Archbishop Whately, "that the epithets employed by a skilful orator, will be found to be, in fact, so many *abridged arguments*, the force of which is sufficiently conveyed by a mere hint Thus, if any one should say, 'We ought to take warning from the *bloody* revolution of France,' the epithet would suggest one of the *reasons* for our being warned, and that, not less clearly, but perhaps more forcibly, than if the argument had been stated at length"

675. *Caution 4* —a Avoid a *prolixity* in narration, arising from the mention of *unnecessary circumstances*

Circumstances may be denominated *unnecessary*, either when not of such importance that the scope of the relation is affected by their being known, or, when they are *implied* in the other circumstances related An error of the former kind belongs properly to the *thought*, of the latter, to the *language* The first, when habitual, is termed *loquacity*, the second, *verbosity* The following is an instance of the second —"On receiving this information, he arose, went out, mounted his horse, and rode to town" All is implied in saying, "On receiving this information, he rode to town"

b There are many sentences, however, which would not bear the *omission* of a single word consistently with perspicuity, and yet, the same may be as clearly and much more concisely expressed by using *different words*, and *recasting the whole sentence*

EXAMPLE.—"A friend overrates the good actions of those to whom he is attached, and a man well educated is equally overstretched by his opponents" In this sentence, not one word could be *omitted* without sacrificing perspicuity, yet the whole would be more energetically, as well as more concisely expressed, by saying, "A friend exaggerates a man's virtues, an enemy, his crimes"

**§. 97. b.—676 Rule 5—a** CONJUNCTIONS OMITTED—Caution must be taken in the application of *relatives*, *copulatives*, and all the *particles* employed for *transition* and *connection*. As a general Rule, it may be observed, that in the same sentence there should be as few *connectives* as possible (See 435)

Some writers needlessly multiply *demonstrative* and *relative* particles, as in the following sentence—"There is nothing which disgusts us sooner than the empty pomp of language." In introducing a subject, or laying down a proposition, to which we demand particular attention, this sort of style is proper, but on common occasions, when no violation of any grammatical Rule will take place, we shall express ourselves more energetically by omitting the particles, thus, "Nothing disgusts us sooner than the empty pomp of language"

*b* Conjunctions are omitted when the connection in thought is either very *remote*, or very *close*, and especially when, in the latter case, we wish to pass from object to object with great rapidity. Thus, the expression of Caesar, "I came, I saw, I conquered," very properly denotes the celerity of his victorious career

*c* By omitting the conjunctions, not only is vivacity increased, but sometimes a long sentence is advantageously broken into several smaller ones. "As the storm increased with the night, the sea was lashed into tremendous confusion, and there was a fearful, sullen sound of rushing waves and broken surges, while deep called unto deep." This sentence is better divided into several, thus "The storm increased with the night. The sea was lashed into tremendous confusion. There was a fearful, sullen sound of rushing waves and broken surges. Deep called unto deep."

**677 Rule 6—a** CONJUNCTIONS REPEATED—When we are making some *enumeration*, in which we wish the objects to appear as distinct from one another as possible, that the mind may rest, for a moment, on *each*, copulatives may be repeated with peculiar advantage, as, when an author says, "Such a man might fall a victim to power, but truth, and reason, and liberty, would fall with him."

*b* Short conjunctions are generally preferable to long ones for this reason, notwithstanding that, *inasmuch that*, *forasmuch as*, *further more*, &c, are less frequently used at present than formerly

*c* We should, as much as possible, avoid combining conjunctions of the same class. Of this kind are, *but however*, *and farther*, *yet nevertheless*, &c.

*d* The words designed to mark the transition from one sentence to another are sometimes improperly employed. Thus, "By greatness I do not mean the bulk of any single object only, but the largeness of a whole view. Such are the prospects of an open champaign country, a vast uncultivated desert," &c. The word *such* signifies of that nature or quality, which necessarily presupposes some adjective or word descriptive of a quality going before, to which it refers. But, in the foregoing sentence, there is no such adjective. The author had spoken of greatness in the abstract only, and, therefore, *such* has no distinct antecedent to which it can be referred. The sentence would have been better introduced by saying, *To this class belong, or, under this head are arranged, the prospects, &c*

**678 Rule 7—a** In aiming at a *Concise* style, we must avoid rendering it too *crowded*. The frequent recurrence of ellipses, even when obscurity does not arise from them, gives to the composition the appearance of labour, which is offensive. We

may, indeed, avoid *enumerating every particular*, but we should endeavour to *suggest* more than we express

*b* It is recommended, also, in cases in which we wish a *permanent* impression to be made on the mind, first, to *expand* the sentiment that it may be distinctly understood, and afterwards *compress* the whole in *one short, pithy sentence*

*c* The hearers will thus be struck by the forcibleness of the sentence which they will have been prepared to comprehend, they will *understand* the longer expression, and *remember* the shorter. The following extract from Burke's "Reflections on the Revolution in France," as quoted by Archbishop Whately, will serve to illustrate this Rule—"Power, of some kind or other, will survive the shock in which manners and opinions perish, and it will find other and worse means for its support. The usurpation which, in order to subvert ancient institutions has destroyed ancient principles, will hold power by arts similar to those by which it has acquired it. When the old feudal and chivalrous spirit of *fidelity*, which, by freeing kings from fear, freed both kings and subjects from the precaution of tyranny, shall be extinct in the minds of men, plots and assassinations will be anticipated by preventive murder and preventive confiscation, and that long roll of grim and bloody maxims, which form the political code of all power, not standing on its own honour, and the honour of those who are to obey it. *kings will be tyrants from policy, when subjects are rebels from principle*

*d* *Conciseness* does not exclude true *Copiousness* of language,—a copiousness which consists not in stringing together a multitude of mere synonyms and circumlocutions, but in employing a suitable expression for every *different modification* of thought. In this sense, therefore, the greater our command of language, the greater will be our conciseness

### 3. The Arrangement of Words

LESSONS 98. a. & b.—Exercises 98. a. & b.—Page 148

**L. 98 a.—670 a** The next thing conducive to the strength of a sentence is the *Arrangement* of words

For, of two sentences, equally perspicuous, and consisting of the very same words, the one may be a feeble and languid, the other a striking and energetic expression, merely from the difference of arrangement

*b.* The established *Syntactical order* observed in the structure of sentences, is, in general, the most appropriate for subjects addressed solely to the *understanding*, but the *Rhetorical* or *Inverted* order is best adapted to subjects addressed to the *passions* and *imagination*s of men

EXAMPLES—*Syntactical Order*

Diana of the Ephesians is great  
The voice the dance obey thee

*Rhetorical Order*

Great is Diana of the Ephesians  
Thee, the voice, the dance obey

From the preceding examples it will be seen, that in the *syntactical* order, the *subject* or *nominative*, as previously stated is placed first, then the *verb*, and lastly the *object*. The adjuncts, either of the subject, verb, or object are placed in the *order* to which they respectively belong. This mode of construction prevails in ordinary discourse (See §18 & 9)

In the *Rhetorical* order, the *predicate*, for the sake of energy, frequently precedes the *verb*. In this arrangement the principal object is, that the most

important words shall be made to occupy that situation which shall produce the strongest impression. The subsequent remarks are intended to apply solely to the rhetorical construction.

**680 Rule 8—*a*** In the rhetorical arrangement of words in a sentence, the *most important* words should be placed in that situation in which they will make the *strongest* impression, and that is, generally, at the *beginning* of a sentence.

Thus, when the cripple who sat begging at the beautiful gate of the temple, earnestly looked on Peter and John, expecting to receive something from them, he was told by Peter, "Silver and gold have I none, but such as I have give I thee, in the name of Jesus Christ of Nazareth, rise up and walk." Here, the wishful look and expectation of the beggar naturally led Peter to form a vivid conception of what was the *object* of the man's thoughts, and this conception as naturally displayed itself in the *form* of the declaration made by the apostle. Had he said, "I have no gold nor silver, but I give thee that which I have," the meaning would have been the same, but the expression would have been comparatively inipid. So in Gen. xli 1<sup>st</sup>, the chief butler says, "He he has restored to mine office, and I him he hanged."

*b* Sometimes, however, the important clause, in order to *sustain* the reader's attention, is reserved to the *conclusion*, as, "On whatever side we contemplate Homer, what principally strikes us is, his *wonderful* invention."

*c* But, in whatever situation the principal words may be placed, they must always stand *clear* and *disentangled*. *Circumstances*, necessarily connected with the principal object, should be so arranged as not to obscure or encumber that object.

This is happily effected in the following quotation, in which the author is comparing the modern poets with the ancient. "If, whilst they profess only to please, they secretly advise and give instruction, they may now, perhaps, as well as formerly, be esteemed with justice the best and most honourable among authors." Here, the various qualifying circumstances are so judiciously arranged, as neither to weaken nor embarrass the meaning, while the principal object, the *character* of the poets, appears in its proper place, clear and detached. The following is a different arrangement—"If, whilst they profess to please only, they advise and give instruction secretly, they may be esteemed the best and most honourable among authors, with justice, perhaps now, as well as formerly." Here, we have precisely the same words and the same sense, but in consequence of the circumstances being so intermingled as to obscure the principal words, the whole becomes perplexed, and totally devoid of grace and strength. (*Whately*)

**681. Rule 9—*a*** A *weaker* assertion or proposition should *never* follow a stronger one, but when it can be accomplished without affectation, the sentence should *grow* in importance as it approaches the end.

**EXAMPLE.**—"If we rise yet higher," says Addison, "and consider the fixed stars, as so many oceans of flame that are each of them attended with a different set of planets, and still discover new armaments and new lights, that are sunk further in those unfathomable depths of ether, we are lost in a labyrinth of suns and worlds, and confounded with the magnificence and immensity of nature."

*b* When a sentence consists of two members, the *longer* should generally be the concluding one. Thus, to say, "When our passions have forsaken us, we flatter ourselves with the belief, that we have forsaken them," is better than to say, "We flatter ourselves with the belief, that we have forsaken our passions, when they have forsaken us."



**L. 98. b.—CLOSE OF SENTENCES—682 Rule 10.—a** As the mind generally rests a little upon the word concluding a sentence, that word should not, if possible, be an inconsiderable one, such as an *adverb* or *preposition*. Thus, it is better to say, "Avarice is a crime of which wise men are often guilty," than to say, "Avarice is a crime which wise men are often guilty of."

1 As prepositions principally serve to point out the relation of other words, it is disagreeable to be left, at the close of a sentence, pausing on a word which of itself does not produce any important idea, or present any striking image to the imagination.—For the same reason, verbs which are compounded of one or more words and a preposition, are not considered as proper conclusions of a period, such as, *bring about, lay hold of, come over to, clear up, &c.*, instead of which, a simple verb, when it can be used, always terminates the sentence with more strength.

2 Also, the pronoun *it* should not, if possible, be placed at the close of a sentence, especially when joined with some prepositions, as, *with it, to it*. Thus, the sentence, "I would humbly offer an amendment, that, instead of the word Christianity, may be put religion in general, which, I conceive, would much better answer all the good ends proposed by the projectors of it," would be better terminated, by saying, "proposed by its projectors."

b Besides particles and pronouns, any *phrase* expressing only a *circumstance*, should not be placed at the end of a sentence.

**VIOLATION OF THE RULE**—"Let me, therefore, conclude by repeating, that division has caused all the mischief which we lament, that union alone can retrieve it, and that a great advance towards this union, was the condition of parties, so happily begun, so successfully carried on, and, of late, so unaccountably neglected, *to say no worse*." The phrase, "*to say no worse*," ought not to have concluded the sentence, but ought to have been inserted in its own member, thus, "and of late, to say no worse, so unaccountably neglected."

c When, however, the *stress* and *significancy* of a sentence principally depend on certain particles, then, these particles must not be considered as mere circumstances, but must occupy a *prominent situation* in the sentence, thus, "In their prosperity, my friends shall never hear of me, in their adversity, *always*." Here, *never* and *always*, being emphatical words, are so placed, as to make the strongest impression.

**683 Rule 11—Antitheses**, when judiciously and moderately employed, greatly contribute towards energy of expression, for every thing is rendered more striking by *contrast*. Truth becomes more evident when opposed to error, virtue to vice, knowledge to ignorance, &c.—The members of a sentence which express a *contrast* should be similarly constructed (See 662.)

The following are two examples of the proper application of *Antithesis*. The subject of the first, is the *Steam Engine*, of the second, *Poetry*.

1 "It can engrave a seal, and crush mazes of obdurate metal before it, draw out, without breaking a thread as fine as gossamer, and lift up a ship of war like a bauble in the air. It can embroider muslin and forge anchors—cut steel into ribbands, and impel loaded vessels against the fury of the winds and waves."

2 "In the crowded city and howling wilderness, in the cultivated province and solitary tale, in the flowery lawn and craggy mountain, in the murmur of

the rivulet and in the uproar of the ocean, in the radiance of summer and gloom of winter, in the thunder of heaven and in the whisper of the breeze, he still finds something to rouse or soothe his imagination, to draw forth his affection and employ his understanding "

In the preceding Examples, there is not only an opposition of thought, but a proper balancing of the clauses But this kind of writing must, as previously observed, be introduced with judgment and caution, otherwise, it may produce disgust instead of pleasure (See 570, 662 )

684 *Rule 12* — *Climax* is another figure of speech, which, when sparingly and judiciously introduced, contributes to energy of expression It must never be introduced, however, except it is the evident result of an excited mind labouring to make a strong impression as to the importance of its subject

## HARMONY OF EXPRESSION

### LESSON 99.—Exercise 99.—Page 152

685 *Harmony* or *Euphony* in the structure of sentences implies a smooth and easy flow of words in respect to the sound It requires that all coarse and homely expressions should be avoided, even at the risk of employing circumlocution

Though *Harmony* or *Euphony* is of far less consequence than either *Perspicuity* or *Energy*, yet, when neither of these would be sacrificed, it ought not to be disregarded For, noble ideas and forcible reasoning, conveyed in harmonious language, produce a stronger impression on the mind, than if transmitted by means of harsh and disagreeable sounds But when *Perspicuity* or *Energy* is at variance with *Harmony*, the general Rule to be observed by the writer or speaker is, to prefer the perspicuous and energetic to the harmonious.

686 The observations to be made on this subject include—1st, the choice of words, 2ndly, their arrangement, 3dly, the length and construction of the members, and 4thly, the close or cadence of sentences

687 *Rule 1* —THE CHOICE OF WORDS—Words which are difficult of pronunciation, should be avoided, if possible, as they are harsh and painful to the ear

688 a Long words are commonly more agreeable than monosyllables They please the ear by the composition or succession of the sounds which they present, and, accordingly, harmonious languages abound most in them Of words of any length, those are the most melodious which are formed of an intermixture of long and short syllables, such as, *define, velocity, independent, impetuosity*

b Harmony of language is promoted by avoiding, as far as the sense will permit, the use of such words as the following —1 Such as are composed of words already compounded, the several parts of which are not well united, as, "*Unsuccessfulness, barefacedness*" 2 Such as have the syllables which immediately follow the accented syllable, crowded with consonants that do not easily coalesce, as, "*Questionless, chroniclers, contenticlers*" 3 Such as have too many syllables following the accented syllable, as, "*Primarily, cursorily, peremptoriness*"

4 Such as have a recurrence of the same or of similar syllables, as, "Hold, *sillu*" 5 We should likewise avoid the frequent recurrence of words beginning with an aspirated *h*. The preceding Rules are sometimes violated by the poets when some particular effect is to be produced, as was noticed under *Poetic License*, 573

c. In dignified composition, the abbreviations, *i e*, *e g*, *r iz*, and others of a similar kind, should be avoided

689 The best Rule which can be given with respect to the choice of harmonious words is, never to make a *direct* effort after this kind of expression, but trust to the *spontaneous occurrence of suitable words* on every occasion on which they may be introduced with proper effect

690 *Rule 2*—THE ARRANGEMENT OF WORDS.—It is necessary, also, in order to render the sentence harmonious, not only that the words should be well chosen, and well sounding, but that they should be properly arranged in the sentence

Thus, "Pleasures, simple and moderate, are always the best," should be, "Simple and moderate pleasures are always the best" "A great recommendation of the guidance offered by integrity to us, is, that it is by all men easily understood," better in this form, "It is a great recommendation of the guidance offered to us by integrity, that it is easily understood by all men"

691 To promote this harmonious arrangement of words, the following directions may be useful, when their observance would induce no sacrifice either of *Perspicuity* or *Energy*

1 When the preceding word ends with a vowel, it is better that the subsequent one begin with a consonant, and so for the contrary, thus, "A true friend, a cruel enemy," are smoother and easier to the voice than "A true union, a cruel destroyer" —2 In general, a considerable number of long or short words near one another should be avoided "Disappointment in our expectations is wretchedness," better thus, "Disappointed hope is misery" "No course of joy can please us long," better, "No course of enjoyment can please us long"—A succession of words having the same quantity in the accented syllables, whether long or short, should also be avoided, thus, "James was needy, feeble, and fearful," may be improved thus, "James was timid, feeble, and destitute" "He could not be happy, for he was silly, pettish, and sullen," better thus, "He could not be happy, for he was simple, peevish, and gloomy"

3 In general, words, either beginning or ending alike, must not meet together, and the last syllable of the preceding word should not be the same as the first syllable of the subsequent one It is not so pleasing and harmonious to say, "This is a convenient contrivance," "She behaves with uniform formality," as, "This is a useful contrivance," "She behaves with unvaried formality"

692 *Rule 3*—THE LENGTH AND CONSTRUCTION OF THE MEMBERS—The members of a sentence should neither be too long, nor disproportionate to one another

That order of words is generally more agreeable to the ear, and produces the strongest impression, in which, without obscuring the sense, the most important images, and the longest members, rise one above the other in a sort of increasing series, towards the close of the sentence,

The following is an instance of this kind of writing — "When thine aching eye shall look forward to the end that is far distant, and when behind thou shalt find no retreat, when thy steps shall falter, and thou shalt tremble at the depth beneath, which thought itself is not able to fathom, then shall the angel of retribution lift his inexorable hand against thee, from the irremediable way shall thy feet be smitten, thou shalt plunge into the burning flood, and though thou shalt live for ever, thou shalt rise no more"

The following quotation from Tillotson, is very different from the preceding sentence "This discourse, concerning the easiness of the Divine commands, does all along suppose and acknowledge the difficulties of the first entrance upon a religious course, except only in those persons who have had the happiness to be trained up to religion, by the easy and insensible degrees of a pious and virtuous education" This sentence is, in some degree, harsh and unpleasant, it contains no more than one considerable pause, which falls between the two members, and each of those members is so long, as to occasion a difficulty of breathing while it is pronounced

693 *Rule 4* — **THE CLOSE OR CADENCE OF THE SENTENCE** — The close of a sentence must not be harsh or abrupt, because on this the mind pauses and rests When we aim at dignity or elevation, the sound should be made to *swell gradually to the end*, the longest members of the period, and the fullest and most sonorous words, should be reserved for the conclusion

The following sentence is constructed in this manner "It fills the mind with the largest variety of ideas, converses with its objects at the greatest distance, and continues the longest in action, without being tired or satiated with its proper enjoyments"

The following is a violation of this Rule An author, speaking of the Trinity, expresses himself thus, "It is a mystery which we firmly believe the truth of, and humbly adore the depth of" The following arrangement is preferable — "It is a mystery, the truth of which we firmly believe, and the depth of which we humbly adore"

694 *a Variety*, however, must be observed both in the distribution of the members, and in the cadence of the period, for, the mind soon tires with a frequent repetition of the same tone

*b* In conclusion, though attention to the harmonious arrangement of words and members, and to the proper close of sentences, must not be neglected, yet, it must be confined within *moderate bounds* For, *perspicuity* of style is essentially necessary in every kind of composition, and no harmony of words can atone for its deficiency

#### THE PARAGRAPH, SEQUENCE AND CONNECTION OF SENTENCES

695 **THE PARAGRAPH** — Nearly every composition admits of several divisions and sub-divisions, each of which is occupied in the discussion of some branch belonging to the principal subject These divisions are called *Paragraphs*, and are distinguished from one another by leaving off and commencing a new line Each paragraph must contain only those sentences which belong to the *same branch* of the subject, and form an *intimate connection* in thought (See 487)

696 **SEQUENCE OF SENTENCES**—The natural *sequence of sentences* forms one of the principal difficulties in the art of composition. The following will be advantageous as a *General Rule*,—The sentences belonging to the same paragraph should appear, as it were, to *grow out* of one another, forming a necessary part in the same train of reasoning. Sometimes, the *second* sentence contains an *expansion* of the sentiment included in the *first*. At other times, it discloses an *additional* fact or incident in the narrative, or an additional link in the chain of reasoning. In either case, the *second* sentence should form an appropriate *sequel* to the first, the *third* to the second, and so on to the conclusion of the paragraph.

697 **CONNECTION OF SENTENCES**—In the *connection of sentences* with one another, care must be taken to avoid the use of *unnecessary relatives* and *conjunctions*. They cannot be altogether dispensed with, but the fewer there are employed, the better. In this respect, good taste and an harmonious ear will form the best guide. (See 676, 677.)

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698 Having explained in the preceding Lessons the nature and importance of Figurative Language, Verbal Criticism, Perspicuity, Energy, and Harmony of Style, we now proceed to consider the remaining branches connected with this subject, namely—

- I Different Kinds of Style
- II Preparatory Mode of Studying Style, with Specimens
- III Style at Different Periods.
- IV Advantages of Good Models
- V. Original Composition

## I DIFFERENT KINDS OF STYLE

## LESSON 100. a.—Exercise 100. a.—Page 163

699 *Style* may be considered under the four following heads —

- 1 With respect to the *Arguments* employed.
- 2 With respect to the *Number of Words*
- 3 With respect to the *Ornament* employed.
4. With respect to the particular *Structure of the Sentences*.

1. *Style with respect to the Arguments employed.*

700 *STYLE* with respect to *ARGUMENT* comprises, 1. The *Forcible Style*, 2 The *Vehement Style*, 3 The *Feeble Style*, and 4 The *Languid Style*

1 THE *FORCIBLE STYLE* denotes that plain, distinct, and *impressive manner of writing* which an author, firmly persuaded of the truth and importance of what he says, and deeply interested in his subject, employs to impart to his readers the same views and feelings as he has himself. The *arguments* introduced are those of a vigorous and well-disciplined mind,—*sound, convincing, and admirably adapted to the subject under discussion*

2 THE *VEHEMENT STYLE*—When, to sound and convincing arguments, distinctly and forcibly exhibited, is added a highly *excited state of feeling*, *Vehemence of Style* is the result

3 THE *FEEBLE STYLE* indicates a want of strength of *reasoning*

4 THE *LANGUID STYLE* shows a want of *feeling* and excitement on the subject

2 *Style with respect to the Number of Words*

701 *Style* with respect to the *NUMBER OF WORDS* comprises, 1 The *Concise Style*, and 2 The *Diffuse Style*.

1 THE *CONCISE STYLE* is that in which a writer expresses his thoughts in the *fewest possible words*, employing only such terms as are the most expressive, and which add something material to the sense. He rarely presents the reader with the same thought twice. Having placed it in the light which appears the most striking, if not well apprehended in that light, it is not to be expected in any other. Whatever ornament is introduced, is employed more for the sake of force

than of grace In the structure of his sentences, strength and compactness are regarded, rather than harmony and cadence

2. *a* THE DIFFUSE STYLE is that in which a writer *fully* unfolds his thoughts He places them in a variety of lights, and gives the reader every possible assistance for understanding them completely He is not very solicitous to express them at first in their full strength, because he intends repeating the impression, what therefore he wants in strength, he proposes to supply by copiousness

*b* If we wish to strike the *fancy* or move the *heart*, we must be *concise*, but when we desire to inform the *understanding*, which moves more slowly, and requires the assistance of a guide, we should be *full* Discourses that are *spoken* require a more copious style than books that are to be read.

### 3. *Style with respect to the Ornament employed.*

702. *Style with respect to ORNAMENT* comprises, 1. The *Dry* or *Barren* Style, 2 The *Plain* Style, 3 The *Neat* Style, 4 The *Elegant* or *Graceful* Style, and 5 The *Florid* Style

1 THE DRY or BARREN STYLE excludes ornament of every kind Content with being understood, it aims at pleasing neither the fancy nor the ear. This style is tolerable only in pure *didactic writing*, and even then, whatever may be the goodness of the matter, the dryness of the style fatigues the attention, and conveys our sentiments with disadvantage to the reader or hearer.

2 THE PLAIN STYLE—A *Plain* Style rises a degree above a dry one An author who writes in this style, attends to purity, propriety, and precision in his language, but employs very little ornament. Though he does not seek to engage us by any harmonious arrangement of language, or striking ornaments, yet, he avoids disgusting us like a dry and harsh writer.

3 *a* THE NEAT STYLE—In the *neat* style, a writer attends to the choice of words, and to a graceful collocation of them, rather than to any high efforts of imagination or eloquence His sentences are of a moderate length, free from superfluous words, and terminate with propriety. His figures, if he uses any, are short and correct, rather than bold and glowing Such a style as this is always agreeable; and may by mere industry and careful attention to the rules of Grammar and Composition, be attained by a writer who does not possess great powers of fancy or genius—*b* A *familiar letter*, or a *law paper* on the driest subject, may be written with neatness, and a *sermon* or a *philosophical treatise*, in a neat style, will be read with pleasure

4 THE ELEGANT STYLE—An *Elegant* or *Graceful* Style possesses a higher degree of ornament than a neat one, and, indeed, is the term usually applied to style, when it possesses all the beauties of ornament without any of its excesses or defects. In this style, the words employed are the most appropriate which could have been selected, the members of each sentence are so agreeably united as to reflect beauty on each other, and their arrangement is so happily disposed, as not to admit the least transposition without manifest prejudice. The *thoughts*, the *metaphors*, the *allusions*, and the *diction*, are easy and natural, and rise like so many *spontaneous* productions, rather than the effects of art or labour. In a word, an elegant writer is one who pleases the fancy and the ear, while he informs the understanding, and conveys his ideas, clothed with all the beauty of expression, but not overcharged with any of its misplaced finery.

5 THE FLORID STYLE—A *Florid* Style is that in which the ornaments are too rich and gaudy for the subject, return too fast, or strike us with a dazzling lustre or a false brilliancy.

#### 4 Style with respect to the particular Structure of the Sentences

703 Style with respect to the STRUCTURE OF THE SENTENCES, comprises, 1 The *Idiomatic* and *Easy* Style, 2 The *Labouré* Style, 3 The *Natural* Style, 4 The *Elevated* Style, and 5 The *Dignified* Style.

1 THE IDIOMATIC AND EASY STYLE—By an *Idiomatic* Style is meant that kind of writing, in which the rules of *purity* and *propriety* in the use of words and phrases, and *clearness* and *unity* in the structure of sentences, are strictly observed. An *Idiomatic* Style is, therefore, always correct in construction, and so perspicuous in meaning, as to require no labour to be fully understood.

The *Idiomatic* Style must, of course, be *varied* according to the nature of the subject and the particular occasion, as, in conversation, we employ one mode of expression to represent *gay* and *lively* subjects, and another mode to represent *grave* ones.

2 THE LABOURED STYLE is the very reverse of the easy and idiomatic style, as it appears the result of great effort on the part of the writer, and requires close attention from the reader to be clearly understood. In this style, the arrangement of the words and clauses is frequently *inverted*, and the whole composition of the sentences is artificial. A laboured style, when carried to excess, is *very faulty*.



3 THE NATURAL STYLE—The *Natural Style* implies that choice of words, construction of sentences, and introduction of ornament, which *sound sense* and *good taste* allow to be *best adapted to the subject*. Hence, the natural style is opposed to every species of affectation.

By the term *Naturalness of Style* is not meant that style which is merely suited to the intellectual habits and attainments of an author, whatever these may be, but that *standard which exists in the mind of every man whose taste is not perverted and vitiated*.

Naturalness of style is not confined to any particular species of writing. It is found alike in the most artless narrations, and in the most elevated descriptions, in the story adapted to the comprehension of a child, and in the sublime raptures of the greatest poets.

4 THE ELEVATED STYLE—In the *Elevated Style*, there is much of originality and sublimity of thought, combined with a calm but powerful feeling, and the words and ornaments employed are admirably adapted to convey the feelings and sentiments of the writer. The sentences, in their construction, are *full and flowing*, but, at the same time, *simple and unlaboured*. No weak or unimportant thoughts are admitted, but the whole has a majesty and grandeur which, with quiet but resistless power, hold their undisturbed and even way.

5 a THE DIGNIFIED STYLE differs from the *Elevated Style*, principally in its want of ease and naturalness. Learned or uncommon words are frequently introduced, the construction of the sentences, instead of being idiomatic, is characterized by the frequent *inversion* of the clauses, and the whole composition has the appearance of *stateliness* and *formality*. In its ornaments, which are always of a high order, the *sprightly metaphor* and the well-timed *allusion* are rejected for the *protracted allegory* and formal *comparison*. But the images thus brought to the mind are not only illustrative, but frequently ennobling and exalting.

b Table of a few Authors arranged according to Style.

1	Amount of Words	—Concise	Locke, in general
		Diffuse	Addison, Burke
2	Ornament employed	—Plain	Swift, Locke.
		Neat	Adam Smith, Middleton, Blackstone
		Elegant	{ Addison, Dryden, Pope, Melmoth, Cowper, Southey, Dr Johnson, Hume Gibbon
3	Structure	—	
		Idiomatic	{ Goldsmith Addison, Swift, De Foe, Paley, Professor Wilson, of Blackwood's Magazine

## LESSON 100. b.—Exercise 100. b.—Page 163

*Different Kinds of Style—continued.*

' 704 *Style* may also be considered under the three following kinds —1. The *Natural* or *Simple* Style, 2. The *Elegant* Style, and 3 The *Sublime* Style.

705 —1 *a* In the **NATURAL** or **SIMPLE** **STYLE**, the *words* employed are plain and well adapted to the subject, the sentences are either short or of moderate length, carefully constructed with regard to perspicuity, and arranged in the natural order of succession The *Figurative* Language employed is such as can readily be understood, and is evidently suitable for illustrating the subject

*b* Dr Arno'd of Rugby states in his Life, that he had so habituated himself to an unambitious and plain way of writing, and absence of Latin words as much as possible, that he could not write otherwise without manifest affectation, that though he heartily admired richness of style, he could not attain to it for lack of power If such was the conviction of a man of Arnold's grasp of mind, what ought to be the opinion of the generality of men ?

*c* Many pleasing examples of this style occur in the writings of Addison Of these may be mentioned his description of "Sir Roger de Coverley," his "Reflections in Westminster Abbey," his essays on "Cheerfulness," "Trust in God," "The Fear of God," "A Good Conscience," "Habitual Good Intentions," &c In the Bible, the narrative of Joseph and his brethren, recorded in Genesis, is another instance of this style

706 —2 *a* THE **ELEGANT** **STYLE** is adapted to important subjects which require a dignified manner of expression, such as History, Biography, delineation of Character, Oratory, Politics, Morals, and Criticism In this style, the most graceful words, the most forcible epithets, the greatest exactness in the structure of the sentences, and the highest ornaments of Figurative Language may be employed

*b* Many specimens of this style occur in the writings of Dr Robertson, Sir Walter Scott, Southey, Washington Irving, Burke, Lord Jeffrey, Dean Stanley, and Mr Froude.

707.—3 *a* THE **SUBLIME** **STYLE**, the highest species of Composition, consists in expressing *grand conceptions* respecting sublime objects with *simplicity*, *conciseness*, and *strength* It requires a judicious selection of only the most important circumstances respecting the object of description, expressed in words the most appropriate and sonorous The description must be *concise*, the sentences well-constructed, and the figures introduced for illustration must consist of the most striking metaphors Nothing superfluous, trivial, or bombastical must be admitted.

*b* The objects calculated for exciting sublime ideas are, The various attributes of the Deity, The great objects of Nature, as, the firmament of heaven, the

boundless ocean, extensive plains, lofty mountains, unfathomable abysses, and awful precipices, Darkness, solitude, silence, and obscurity, Objects implying mighty and uncontrollable force, as, earthquakes, thunder, lightning, tempests storms on the ocean, burning mountains, overflowing waters, The engagement of two great armies, the roar of cannon, the shouting of vast multitudes, also Human Actions which exhibit great magnanimity and heroism

c Several instances of the Sublime Style in writing occur in the Scriptures, as, in Gen i 3, in Isaiah xlv 24 to 28, in Psalm cxviii 6 to 16, in Job iv 15 to 17 Many instances also occur in Milton's "Paradise Lost"

708 *Mental Qualities necessary for the formation of a Good Style*—A Good Style will depend on the possession of the following,—1 *A lively Imagination* to suggest ideas and form new combinations 2 *A retentive Memory* to recall facts, relations, and illustrations which may be required 3 *A sound Judgment* to employ only the most suitable arguments And 4 *A correct Taste* to use such language and such ornaments of style as are best adapted to instruct the understanding and influence the will

709 *The Faults in Style to be avoided* are,—1 Affectation of excellence, 2 Obscurity, 3 Verbosity, 4 Harshness, 5 Sameness, 6 Puerility, 7 Quantness, 8 Bombast

1 *Affectation* is the use of unnatural epithets and fantastic ornaments

2 *Obscurity* arises from the want of clear conceptions of the subject, by which we either employ unsuitable words or make a wrong arrangement of them

3 *Verbosity* is the use of superfluous words, such as pleonasms, unmeaning epithets, and tautological expressions

4 *Harshness* consists in the use of obsolete words and inharmonious constructions

5 *Sameness* is that uniformity of expression and arrangement by which composition becomes tedious and disagreeable

6 *Puerility* is an affectation of fine writing by using synonymous terms, or high sounding words, which either have no meaning or are quite unsuitable to the subject

7 *Quantness* employs either odd or unusual language to express far fetched thoughts, or dazzling antitheses to set off witty sentiments.

8 *Bombast* is the use of elaborate diction or pompous phraseology to express common thoughts

## II PREPARATORY MODE OF STUDYING STYLE.

## LESSON 101.—Exercise 101.—Page 163

710 *a* THE MEANING AND ARGUMENTS—Carefully read the whole specimen or chapter, that you may have a distinct perception of the author's *meaning*—In *argumentative* composition, consider whether the arguments advanced are correct and suitable, in *descriptive* or *narrative* pieces, whether the observations are appropriate and the facts really substantiated Notice the effect produced on your own mind by the author's reasoning or description From a consideration of these particulars, state whether the style of the composition is forcible or otherwise

*b* Next, let attention be paid to the *order* in which the sentiments, arguments, or incidents are placed Observe how the whole is broken into *paragraphs*

711 *a* CHOICE AND NUMBER OF WORDS—Next observe whether the words employed are pure *Saxon* or not, and to what extent the author's meaning has, by this means, gained or lost in expressiveness

*b* With regard to the *number* of words, notice to what extent energy of style has been secured by the concise or diffuse mode of expression adopted by the writer

State to what class the specimen belongs

712 *a* STRUCTURE OF SENTENCES—In the *structure* of the sentences, notice the *position* which the *clauses* respectively occupy, whether the construction is *regular* or *inverted*, and to what extent this has contributed to the development of the sense intended Notice whether the *cadence* or close of the sentences is easy and agreeable or otherwise

*b* In the *sequence* of the sentences, notice whether the order is natural and easy, or to what extent it might be improved Notice also, how the *connection* between the parts has been effected

*c* Classify the specimen with regard to *structure*

713 *a* ORNAMENT EMPLOYED—State what degree of ornament is employed, whether the propriety of the respective figures is well sustained,—and what impression it produces on the mind

*b* Classify the specimen with regard to *ornament*

714 *Reproduce* the specimen or chapter from *recollection* Afterwards institute a comparison between the two

## SPECIMENS OF STYLE

715 SPECIMEN 1 *The Means of strengthening Faith*—Addison

As nothing is more laudable than an inquiry after truth, so nothing is more irrational than to pass away our whole lives, without determining ourselves one way or other, in those points which are of the last importance to us. There are, indeed, many things from which we may withhold our assent; but, in cases by which we are to regulate our lives, it is the greatest absurdity to be wavering and unsettled, without closing with that side which appears the most safe and the most probable. The first rule, therefore, which I shall lay down is this, that when, by reading or discourse, we find ourselves thoroughly convinced of the truth of any article, and of the reasonableness of our belief in it, we should never after suffer ourselves to call it in question. We may, perhaps, forget the arguments which occasioned our conviction, but we ought to remember the strength they had with us, and therefore still to retain the conviction which they produced. This is no more than what we do in every common art or science nor is it possible to act otherwise, considering the weakness and limitation of our intellectual faculties. It was thus that Latimer, one of the glorious army of martyrs, who introduced the Reformation into England, behaved himself in that great conference which was managed between the most learned among the Protestants and Papists in the reign of Queen Mary. This venerable old man, knowing his abilities were impaired by age, and that it was impossible for him to recollect all those reasons which had directed him in the choice of his religion, left his companions who were in the full possession of their parts and learning, to baffle and confound their antagonists by the force of reason. As for himself, he only repeated to his adversaries the articles in which he firmly believed, and in the profession of which he was determined to die. It is in this manner that the mathematician proceeds upon propositions, which he has once demonstrated, and though the demonstration may have slipped out of his memory, he builds upon the truth, because he knows it was demonstrated. This rule is absolutely necessary for weaker minds, and in some measure for men of the greatest abilities, but to these last I would propose, in the second place, that they should lay up in their memories, and always keep by them in readiness, those arguments which appear to them of the greatest strength, and which cannot be got over by all doubts and cavils of infidelity.

716 SPECIMEN 2 *Election of Rodolph of Hapsburg*—Hallam**LESSON 102.—Exercise 102.—Page 164**

A short interval elapsed after the death of Richard of Cornwall, before the electors could be induced, by the deplorable state of confusion into which Germany had fallen, to fill the imperial throne. Their choice was however the best that could have been made. It fell upon Rodolph count of Hapsburg, a prince of very ancient family, and of considerable possessions as well in Switzerland as upon each bank of the Upper Rhine, but not sufficiently powerful to alarm the electoral oligarchy. Rodolph was brave, active, and just, but his characteristic quality appears to have been good sense, and judgment of the circumstances in which he was placed. Of this he gave a signal proof in relinquishing the favourite project of so many preceding emperors, and leaving Italy altogether to itself. At home he manifested a vigilant spirit in administering justice, and is said to have destroyed seventy strongholds of noble robbers in Thuringia and other parts, bringing many of the criminals to capital punishment. But he wisely avoided giving offence to the more powerful princes, and during his reign, there were hardly any rebellions in Germany.

It was a very reasonable object of every emperor to aggrandize his family by investing his near kindred with vacant fiefs, but no one was so fortunate in his opportunities as Rodolph. At his accession, Austria, Styria, and Carniola were in the hands of Ottocar, king of Bohemia. These extensive and fertile countries had been formed into a march or margraviate, after the victories of Otho the Great over the Hungarians. Frederic Barbarossa erected them into a duchy, with many distinguished privileges, especially that of female succession, hitherto unknown in the feudal principalities of Germany. Upon the extinction of the house of Bamberg, which had enjoyed this duchy, it was granted by Frederic II. to a cousin of his own name, after whose death a disputed succession gave rise to several changes, and ultimately enabled Ottocar to gain possession of the country. Against this king of Bohemia, Rodolph waged two successful wars, and recovered the Austrian provinces, which, as vacant fiefs, he conferred, with the consent of the diet, upon his son Albert.

Notwithstanding the merit and popularity of Rodolph, the electors refused to choose his son king of the Romans in his lifetime, and, after his death, determined to avoid the appearance of hereditary succession, put Adolphus of Nassau upon the throne.

717 SPECIMEN 3 *Oliver Cromwell — Lord Macaulay***LESSON 103.—Exercise 103.—Page 164.**

The soul of that party was Oliver Cromwell. Bred to peaceful occupations, he had, at more than forty years of age, accepted a commission in the parliamentary army. No sooner had he become a soldier than he discerned, with the keen glance of genius, what Essex and men like Essex, with all their experience, were unable to perceive. He saw precisely where the strength of the Royalists lay, and by what means alone that strength could be overpowered. He saw that it was necessary to reconstruct the army of the Parliament. He saw also that there were abundant and excellent materials for the purpose, materials less showy indeed, but more solid, than those of which the gallant squadrons of the king were composed. It was necessary to look for recruits who were not mere mercenaries, for recruits of decent station and grave character, fearing God and zealous for public liberty. With such men he filled his own regiment, and, while he subjected them to a discipline more rigid than had ever before been known in England, he administered to their intellectual and moral nature stimulants of fearful potency.

The events of the year 1644 fully proved the superiority of his abilities. In the south, where Essex held the command, the parliamentary forces underwent a succession of shameful disasters, but in the north, the victory of Marston Moor fully compensated for all that had been lost elsewhere. That victory was not a more serious blow to the Royalists than to the party which had hitherto been dominant at Westminster, for it was notorious that the day, disgracefully lost by the Presbyterians, had been retrieved by the energy of Cromwell, and by the steady valour of the warriors whom he had trained.

These events produced the Self-denying Ordinance and the new model of the army. Under decorous pretexts, and with every mark of respect, Essex and most of those who had held high posts under him were removed, and the conduct of the war was intrusted to very different hands. Fairfax, a brave soldier, but of mean understanding and irresolute temper, was the nominal Lord General of the forces, but Cromwell was their real head.

718 SPECIMEN 4 *Seriousness in Religion indispensable —*  
*Paley's Sermons*

**LESSON 104.—Exercise 104.—Page 164**

The general course of Education is much against religious seriousness, even without those who conduct education foreseeing or intending any such effect. Many of us are brought up with this world set before us, and nothing else. Whatever promotes this world's prosperity is praised, whatever hurts and obstructs and prejudices this world's prosperity is blamed, and there all praise and censure end. We see mankind about us in motion and action, but all these motions and actions directed to worldly objects. We hear their conversation, but it is all the same way. And this is what we see and hear from the first. The views which are continually placed before our eyes regard this life alone and its interests. Can it then be wondered at that an early worldly-mindedness is bred in our hearts, so strong as to shut out heavenly-mindedness entirely? In the contest which is always carrying on between this world and the next, it is no difficult thing to see what advantage this world has. One of the greatest of these advantages is, that it pre-occupies the mind. It gets the first hold and the first possession. Childhood and youth, left to themselves, are necessarily guided by sense, and sense is all on the side of this world. Meditation brings us to look towards a future life, but then meditation comes afterwards. It comes when the mind is already filled and engaged and occupied, nay, often crowded and surcharged with worldly ideas. It is not only, therefore, fair and right, but it is absolutely necessary to give to religion all the advantage we can give it by dint of education, for all that can be done is too little to set religion upon an equality with its rival, which rival is the world. A creature which is to pass a small portion of its existence in one state, and that state to be preparatory to another, ought, no doubt, to have its attention constantly fixed upon its ulterior and permanent destination. And this would be so if the question between them came fairly before the mind. We should listen to the Scriptures, we should embrace religion, we should enter into everything which had relation to the subject, with a concern and impression, even far more than the pursuits of this world, eager and ardent as they are, excite. But the question between religion and the world does not come fairly before us. What surrounds us in this world, what addresses our senses and our passions in this world, what is at hand, what is in contact with us, what acts upon us, what we act



upon, is this world Reason, faith, and hope are the only principles to which religion applies, or possibly can apply and it is reason, faith, and hope, striving with sense, striving with temptation, striving for things absent against things that are present That religion, therefore, may not be entirely excluded and overborne, may not quite sink under these powerful causes, every support ought to be given to it, which can be given by education, by instruction, and, above all, by the example of those, to whom young persons look up, acting with a view to future life themselves

But, further, the world, even in its innocent pursuits and pleasures, has a tendency unfavourable to the religious sentiment But were these all it had to contend with, the strong application which religion makes to the thoughts whenever we think of it at all, the strong interest which it presents to us, might enable it to overcome and prevail in the contest But there is another adversary to oppose much more formidable, and that is sensuality, an addiction to sensual pleasures It is the flesh which lusteth against the spirit, that is the war which is waged within us So it is, no matter what may be the cause, that sensual indulgences, over and above their proper criminality, as sins, as offences against God's commands, have a specific effect upon the heart of man in destroying the religious principle within him, or still more surely in preventing the formation of that principle It either induces an open profaneness of conversation and behaviour, which scorns and contemns religion, a kind of profligacy, which rejects and sets at naught the whole thing, or it brings upon the heart an aversion to the subject, a fixed dislike and reluctance to enter upon its concerns in any way whatever That a resolved sinner should set himself against a religion which tolerates no sin, is not to be wondered at He is against religion, because religion is against the course of life upon which he has entered, and which he does not feel himself willing to give up But this is not the whole, nor is it the bottom of the matter The effect we allude to is not so reasoning and argumentative as this It is a *specific* effect upon the mind The heart is rendered *unsusceptible* of religious impressions, incapable of a serious regard to religion And this effect belongs to sins of sensuality more than to other sins It is a consequence which almost universally follows from them

710 SPECIMEN 5 *First Landing of Columbus in the  
New World—Washington Irving***LESSON 105.—Exercise 105.—Page 164**

It was on Friday morning, the 12th of October, 1492, that Columbus first beheld the New World. As the day dawned he saw before him a level island, several leagues in extent, and covered with trees like a continual orchard. Though apparently uncultivated, it was populous, for the inhabitants were seen issuing from all parts of the woods and running to the shore. They were perfectly naked, and, as they stood gazing at the ships, appeared by their attitude and gestures to be lost in astonishment. Columbus made signals for the ships to cast anchor, and the boats to be manned and armed. He entered his own boat, richly attired in scarlet, and holding the royal standard, whilst Martin Alonso Pinzon, and Vincent Yañez his brother, put off in company in their boats, each with a banner of the enterprise emblazoned with a green cross, having on each side the letters F and Y, the initials of the Castilian monarchs Fernando and Isabel, surmounted by crowns.

As he approached the shore, Columbus, who was disposed for all kinds of agreeable impressions, was delighted with the purity and swavity of the atmosphere, the crystal transparency of the sea, and the extraordinary beauty of the vegetation. He beheld, also, fruit of an unknown kind upon the trees which overhung the shores. On landing, he threw himself on his knees, kissed the earth, and returned thanks to God with tears of joy. His example was followed by the rest, whose hearts indeed overflowed with the same feelings of gratitude. Columbus, then rising, drew his sword, displayed the royal standard, and assembling round him the two captains, with Rodrigo de Escobedo, notary of the armament, Rodrigo Sanchez, and the rest who had landed, he took solemn possession in the name of the Castilian sovereigns, giving the island the name of San Salvador. Having complied with the requisite forms and ceremonies, he called upon all present to take the oath of obedience to him, as admiral and viceroy representing the persons of the sovereigns.

The feelings of the crew now burst forth in the most extravagant transports. They had recently considered themselves devoted men hurrying forward to destruction, they now looked upon themselves as favourites of fortune, and gave themselves up to the most unbounded joy. They thronged around the admiral with overflowing zeal, some embracing him, others kissing his hands. Those who had been most mutinous and turbulent during the voyage, were now

most devoted and enthusiastic. Some begged favours of him, as if he had already wealth and honours in his gift. Many abject spirits, who had outraged him by their insolence, now cringed at his feet, begging pardon for all the trouble they had caused him, and promising the blindest obedience for the future.

The natives of the island, when, at the dawn of day, they had beheld the ships hovering on their coast, had supposed them monsters which had issued from the deep during the night. They had crowded to the beach, and watched their movements with awful anxiety. Their veering about, apparently without effort, and the shifting and furling of their sails, resembling huge wings, filled them with astonishment. When they beheld their boats approach the shore, and a number of strange beings clad in glittering steel, or raiment of various colours, landing upon the beach, they fled in affright to the woods. Finding, however, that there was no attempt to pursue nor molest them, they gradually recovered from their terror, and approached the Spaniards with great awe, frequently prostrating themselves on the earth, and making signs of adoration. During the ceremonies of taking possession, they remained gazing in timid admiration of the complexion, the beards, the shining armour, and splendid dress of the Spaniards. The admiral particularly attracted their attention, from his commanding height, his air of authority, his dress of scarlet, and the deference which was paid him by his companions, all which pointed him out to be the commander. When they had still further recovered from their fears, they approached the Spaniards, touched their beards, and examined their hands and faces, admiring their whiteness. Columbus was pleased with their gentleness and confiding simplicity, and suffered their scrutiny with perfect acquiescence, winning them by his benignity. They now supposed that the ships had sailed out of the crystal firmament which bounded their horizon, or had descended from above on their ample wings, and that these marvellous beings were inhabitants of the skies.

720 SPECIMEN 6 *The Inefficacy of Genius without Learning —*  
*Dr Johnson*

**LESSON 106.—Exercise 106.—Page 164**

The direction of Aristotle to those that study politics is, first to examine and understand what has been written by the ancients upon government, then to cast their eyes round upon the world, and consider by what causes the prosperity of communities is visibly influenced, and why some are worse and others better administered.

The same method must be pursued by him who hopes to become eminent in any other part of knowledge. The first task is to search books, the next is to contemplate nature. He must first possess himself of the intellectual treasures which the diligence of former ages has accumulated, and then endeavour to increase them by his own collections.

The mental disease of the present generation is impatience of study, contempt of the great masters of ancient wisdom, and a disposition to rely wholly upon unassisted genius and natural sagacity. The wits of these happy days have discovered a way to fame, which the dull caution of our labouring ancestors durst never attempt, they cut the knots of sophistry which it was formerly the business of years to untie, solve difficulties by sudden irradiations of intelligence, and comprehend long processes of argument by immediate intuition. Men who have flattered themselves into this opinion of their abilities, look down on all those who waste their lives over books, as a race of inferior beings, condemned by nature to perpetual pupillage, and fruitlessly endeavouring to remedy their barrenness, by incessant cultivation, or succour their feebleness by subsidiary strength.

They presume that none would be more industrious than they, if they were more sensible of deficiencies, and readily conclude, that he who places no confidence in his own powers, owes his modesty only to his weakness.

It is, however, certain, that no estimate is more in danger of erroneous calculations than those by which a man computes the force of his own genius. It generally happens at our entrance into the world, that, by the natural attraction of similitude, we associate with men like ourselves, young, sprightly, and ignorant, and rate our accomplishments by comparison with theirs. When we have once obtained an acknowledged superiority over our acquaintances, imagination and desire easily extend it over the rest of mankind, and if no accident forces us into new emulations, we grow old, and die in admiration of ourselves.

Vanity, thus confirmed in her dominion, readily listens to the voice of idleness, and soothes the slumber of life with continual dreams of excellence and greatness. A man, elated by confidence in his natural vigour of fancy and sagacity of conjecture, soon concludes that he already possesses whatever toil and inquiry may confer. He then listens with eagerness to the wild objections which folly has raised against the common means of improvement, talks of the dark chaos of indigested knowledge, describes the mischievous effects of heterogeneous sciences fermenting in the mind, relates the blunders

of lettered ignorance, expatiates on the heroic merit of those who deviate from prescription, or shake off authority, and gives vent to the inflations of his heart by declaring that he owes nothing to pedants and universities

All these pretensions, however confident, are very often vain. The laurels which superficial acuteness gains in triumphs over ignorance unsupported by vivacity, are observed by Locke to be lost, whenever real learning and rational diligence appear against her, the sallies of gaiety are soon repressed by calm confidence, and the artifices of subtlety are readily detected by those, who, having carefully studied the question, are not easily confounded or surprised

To the strongest and quickest mind it is far easier to *learn* than to *invent*. The principles of Arithmetic and Geometry may be comprehended by a close attention in a few days, yet who can flatter himself that the study of a long life would have enabled him to discover them, when he sees them yet unknown to so many nations, whom he cannot suppose less liberally endowed with natural reason than the Grecians or Egyptians?

## III STYLE AT DIFFERENT PERIODS.

## LESSON 107. a.—Exercise 107. a.—Page 164

721 a. Tho subjoined is a Brief Explanation of the *General Characteristics* of English Style at different Periods, with the Names of the principal Authors, and such of their productions as are considered the most important

b There are *Six Periods* in English Literature which have had a marked influence on our Style and Thought

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## FIRST PERIOD

*The Reigns of Elizabeth, James I and Charles I—1558 to 1649.*

a The invention of Printing, the study of Classical Literature, the translation of the Holy Scriptures into the vulgar tongue by Coverdale in 1535, and by Cranmer and others in 1539, together with the freedom with which religion had been discussed for several years previous to the commencement of Elizabeth's reign, had paved the way for a manner of thinking and a mode of expression altogether original and energetic—Thus mental activity and thirst for knowledge received a considerable impetus after the accession of Elizabeth, by the wide dissemination of the translation of the Bible printed at Geneva, and published in 1560, and the version called the *Bishops' Bible*, published in 1568—In 1611, in the reign of James I, the present *Authorized Version of the Scriptures* was published This translation was the result of the united labours, for three years, of forty-seven of the most eminent Classical and Oriental scholars of that age, and is the only one in common use not only in Great Britain and its Colonies, but in the United States of America. The influence which it has exercised both on religion and literature is immense Its *Vocabulary*, with the exception of proper names and terms not in their native translatable, consists of words which are mostly of native growth. The *Style* is simple and idiomatic

The prevailing *Style* of the chief writers of this Period may be characterized as *forcible* and often elevated, but, at the same time, harsh and laboured Its great intellectual luminaries were *Shakespeare* and *Spenser*, *Hooke* and *Bacon* (See 264, 265)

b In speaking of this period, Lord Jeffrey says "It is by far the mightiest in the history of English Literature, or, indeed, of human intellect and capacity. There never was anything like the sixty or seventy years that elapsed from the middle of Elizabeth's reign to the period of the Restoration. In point of real force and originality of genius, neither the age of Pericles, nor the age of Augustus, nor the times of Leo X. nor of Louis XIV, can come at all into comparison, for, in that short period, we shall find the names of almost all the very great men that this nation has ever produced, the names of *Shakespeare* and

*Bacon, Spenser and Sidney, Hooker and Taulor, Barrow and Raleigh, Apier and Hobbes, and many others, men, all of them, not merely of great talents and accomplishments, but of vast compass and reach of understanding, and of minds truly creative and original, not perfecting art by the delicacy of their taste, or digesting knowledge by the justness of their reasonings, but making vast and substantial additions to the materials upon which taste and reason must hereafter be employed, and enlarging, to an incredible and unparalleled extent, both the stores and resources of the human faculties "*

c The following are the principal writers of this Period, the names of their *chief works* will occasionally in this volume be denoted by *c w* prefixed

*Poets—Non-Dramatic —Edmund Spenser, b 1553, d 1598, c w "The Faerie Queene," an allegory in which the abstract idea of Glory is personified, with twelve attendant knights, representing twelve virtues*

This work originally consisted of twelve books, of which six are lost. Each of the six extant books contains twelve cantos, and is devoted to the adventures of a particular knight, who personifies a certain virtue, as, Holiness, Temperance, &c. Every incident is significant of some moral truth or of some moral danger which besets the path of man. The *Versification* of the whole is in a peculiar Stanza of nine lines, in imitation of the Italian of Ariosto and Tasso, and called in English the *Spensian*, the *Diction* is antiquated. Spenser also wrote another work, called "The Shepherd's Calendar," and several sonnets (See 751)

The *Chief Secondary Poets* are —1 Sir Philip Sidney, b 1554, d 1586, c w "Arcadia," an allegorical romance, in which pastoral incidents are related in prose and interspersed with several pieces in verse —2 Michael Drayton, b 1563, d 1631, c w The "Poly-Olbion" a topographical description of England in verse —3 Sir John Denham, b 1615, d 1668, c w "Cooper's Hill" —4 Francis Quarles, b 1592, d 1644, c w "Morr's Emblems" —5 Dr John Donne, b 1573, d 1631, well known as the principal of the so called Metaphysical Poets —6 Giles Fletcher, b 1550, d 1623, was a writer of serious poetry

d *Dramatists —William Shakspeare, b 1564, d 1616, was by far the greatest poet not only of his own but of every other age. He wrote thirty-five plays, of which the principal are his Historical Plays, and his four great Tragedies of Othello, Hamlet, Lear, and Macbeth. He wrote also many miscellaneous poems*

"No man," says Hallam, "ever came near Shakspeare in the creative powers of the mind, no man had ever such strength at once, and such variety of imagination." Every character of his dramas speaks and acts for himself, and as he ought to speak and act" (See 755)

The *Dramatists next to Shakspeare* are —1 Ben Jonson, b 1574, d 1637, who wrote many tragedies and comedies —2 George Chapman, b 1557, d 1634, wrote several comedies, and translated Homer into English Verse —3 Francis Beaumont, b 1596, d 1615, wrote many comedies and tragedies in conjunction with (4) John Fletcher, b 1576, d 1625 —5 Philip Massinger, b 1594, d 1610, wrote partly or entirely thirty eight plays —James Shirley, b 1594, d 1666, wrote about thirty nine tragedies and comedies —The other Dramatists are John Marston, Thomas Dekker, John Webster, and John Ford

e *Divinity —1 Richard Hooker, b 1554, d 1600, was one of the greatest and most valuable writers of this period. Of his great work, "The Laws of Ecclesiastical Polity," he published the first four Books in 1594, the fifth Book in 1597, and prepared three others which were not published till after his death. This work, one of the noblest monuments of our language, was written in defence of the*

Church of England against the Puritans The Style though vigorous and perspicuous is Latinized and artificial

2 Dr Joseph Hall, Bishop of Norwich, b 1571, d 1656, was both a poet and divine His works in general display strength of reasoning and shrewdness of observation, the best known are "Contemplations on Historical Passages in the Bible," "Occasional Meditations," and "Three Centuries of Meditations and Vows."

3 Jeremy Taylor, Bishop of Down and Connor, b 1613, d 1667, was one of the most eloquent preachers of his age His works, written in a highly florid and poetical style, "abound with brilliant conceptions and glowing expressions" The best known are "Liberty of Prophecy," "Holy Living," "Holy Dying," "The Golden Grove," and "Sermons"

4 William Chillingworth, b 1602, d 1644, was an eminent controversial writer His great work, entitled "The Religion of Protestants, a Safe Way to Salvation" has been pronounced by Locke and Reid "one of the best specimens of reasoning in our language"

### f Philosophy and Miscellaneous.—

Francis Bacon, Lord Chancellor of England, and Viscount St. Albans, b 1561, d 1626, was one of the most distinguished men of his age He was the reviver of what is termed "*The Inductive System of Philosophy*," that is, the mode of reasoning from ascertained facts towards a conclusion, and thus arriving at truth By him nothing was to be considered as ascertained which had not been previously subjected to the test of experiment, or induced by a series of actual observations

The mode prevailing before Bacon's time, called the *Aristotelian*, from Aristotle, a Greek philosopher, was to reason from mere assumption or supposition, without regard to facts Bacon published his "Essays" in 1597, "The Proficiency and Advancement of Learning" in 1605, the "*Novum Organon*" in 1620 These two works he afterwards enlarged and published under the title of "*Instauratio Magna*," or *Great Restoration of Philosophy* In this he lays down, as it were, an Intellectual Map, in which all arts and sciences are exhibited in their relation to each other, with their boundaries distinctly defined The Style of Bacon is highly ornamental, abounding with metaphors In life, Bacon exhibited a lamentable instance of the union of the highest mental capacity with a mean and dastardly want of principle, for he was convicted of having taken bribes in his high office to pervert justice

g The other distinguished writers of this Period are —

1 William Camden, b 1551, d 1623, published in 1586 his "*Britannia*," a description of Great Britain and Ireland

2 Sir Walter Raleigh, b 1552, beheaded 1618, a distinguished soldier, colonizer, poet, and historian, wrote while imprisoned in the Tower, his "History of the World"

3 Robert Burton, b 1576, d 1640, wrote the "Anatomy of Melancholy"

4 John Selden, b 1584, d 1654, a celebrated lawyer and politician, wrote many tracts, the only one extant is his "Table Talk"

5 Thomas Hobbes, b 1588 at Malmesbury, d 1679, published in 1651 his "*Leviathan*"

6 Sir Thomas Brown, b 1603, d 1682, published in 1633 his "*Religio Medici*," and in 1646 his "*Vulgar Errors*"

7 Dr James Usher, Archbishop of Armagh, b. 1581, d 1656, a distinguished writer in controversial theology.



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## SECOND PERIOD

*The Commonwealth, and Reigns of Charles II, James II, William III—1649 to 1702*

*a General Characteristics*—This Period has been termed one of *Transition*, for many of the Prose Writings, especially those of Milton, while possessing much of the nervous force and originality of the preceding era, make a near approach to that correctness in the choice and arrangement of words which has since been attained in English Composition. After the *Restoration* in 1660, the court and aristocracy, under Charles II and James II, were plunged in immorality, in which they were followed by many of the people. The Drama was completely sunk in grossness, while the writings of many authors not connected with the drama were tainted by the general depravity, and in style, were imitations of French models. Gradually, however, a few worthy excellent men boldly and firmly withstood the prevailing corruption, as did Barrow, Tillotson, Baxter, and others (See 266, 267.)

*b The Chief Poets of this Period are —*

1 *John Milton*, b 1608, d 1674, the greatest poet not only of this age, but, with the exception of Shakspeare, of any other. His great work, "*Paradise Lost*," published in 1667, consists of twelve books in blank verse. This Poem relates the creation and fall of Man, and the consequences. The diction is elevated, the versification melodious, the illustrations from nature and art beautiful, and the pictures of human innocence and happiness brightly coloured. Milton published "*Paradise Regained*" in 1671. Besides these, he wrote "*L'Allegro*," "*Il Penseroso*," "*Samson Agonistes*," "*Comus*," and many minor poems, with several tracts in prose (See 756)

2 *John Dryden*, b 1631, d 1700, ranks the next to Milton in this Period. Dryden diligently cultivated and much improved English versification. He wrote about twenty-seven plays and many poems upon passing events and characters. The principal of these are "*Absolom and Achitophel*," a satire on the Whig leaders in the time of Charles II, "*The Year of Wonders*," "*Mac Fleenoe*," "*Tales*," "*Ode on St. Cecilia's Day*." He also translated the works of Virgil and the Satires of Persius into English verse (See 757)

3 *Samuel Butler*, b 1612, d 1680, published in 1663, his "*Hudibras*," a comic poem intended to burlesque the religious characters of the Republican party. It exhibits great richness of fancy and power of wit.

The *Secondary Poets* are—*Abraham Cowley*, b 1618, d 1667, and *Elizabet Waller*, b 1605, d 1687 Waller's poems are chiefly characterized by harmony of expression

c The *Dramatists* were—*Dryden*, *Wycherley*, *Otway*, and a few others, all more or less infected by the moral corruption of the times

d The chief writers in *Divinity* are —

1 *Isaac Barrow*, b 1630, d 1677, eminent as a mathematician as well as a divine His "Sermons," for which he is chiefly known, were published after his death

2 *John Tillotson*, b 1630, d 1694, Archbishop of Canterbury, distinguished as a preacher, many of his sermons were published after his death

3 *Robert South*, b 1633, d 1716, styled the wittiest of English divines,

4 *Edward Stillingfleet*, b 1635, d 1699, known for his "Sermons"

5 *William Sherlock*, b 1641, d 1707, known as a controversial writer, &c

6 *Richard Baxter*, b 1615, d 1691, a Dissenting minister, wrote many works, of which the best known are, his "Saints' Everlasting Rest," and "Call to the Unconverted"

7 *John Bunyan*, b 1628, d 1688, a Baptist preacher, wrote several works, of which the best known is, "The Pilgrim's Progress," a religious allegory, remarkable for its homely earnestness and idiomatic vigour of style

c In *Mental Philosophy*, the most distinguished writer of the age was—*John Locke*, b 1632, d 1704 His chief work is, "An Essay on the Human Understanding," published in 1690 In this work, Locke rejects the doctrine which presumes men to have ideas *born with them*, and endeavours to show, that the *senses* and *power of reflection* are our only sources of knowledge This work was the toil of eighteen years Besides this, he wrote—"A Treatise on Toleration," two treatises "On Civil Government," "An Essay on Education," and a small work entitled "The Conduct of the Understanding," which was published after his death

f In *Science*,—*Sir Isaac Newton*, b 1642, d. 1727, was the most distinguished discoverer in the world His "Principia," or Mathematical Principles of Natural Philosophy, was published in 1687

Dr *Isaac Barrow* and the Hon *Robert Boyle* were distinguished Scientific Writers of this Period

g *History and Miscellanies*—

1 *Edward Hyde*, Earl of Clarendon, b 1608, d 1674, wrote the "History of the Rebellion"

2 *Gilbert Burnet*, Bishop of Salisbury, b 1643, d 1715, wrote "The History of my own Times," "History of the Reformation of the Church of England," "Life of Sir Matthew Hale," &c

3 Dr *Thomas Fuller*, b 1603, d 1661, a divine of the Church of England, a shrewd observer of men and manners, and remarkable for his wit, wrote several works, of which the most known are his—"Church History of England," "The Worthies of England," "Holy and Profane States"

4 *Isaac Walton*, b 1593, d 1683, a retired linen-draper, and a man of a most benevolent disposition, wrote "The Complete Angler, or Contemplative Man's Recreation," and several biographical works Walton associated with many eminent men, by whom he was much beloved

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## THIRD PERIOD

*The Reigns of Anne and George I—1702 to 1727.*

a The low state of morality which had disgraced the preceding Period continued to prevail in this gambling and drunkenness were common, swearing and indecency of language were much indulged in. The pleasures of the intellect and taste were either unknown or confined to a few. The general knowledge which in our age circulates in ordinary conversation was then rarely to be found. To combat the national follies and vices of the age, and to infuse a more courteous, refined, and Christian tone into the manners of society, was the aim of several excellent writers who appeared at this time, known by the name of *Essayists*. These published their remarks on any subject in the form of cheap penny tracts, issued at regular and short intervals. The originator of this species of literature was Sir Richard Steele, who commenced, in April 1709, the publication of "The Tatler," a small sheet which appeared three times a week, designed to "expose the false arts of life, to pull off the disguises of cunning, vanity, and affectation, and to recommend a general simplicity in our dress, discourse, and behaviour." In this work, he was, after a time, assisted by Addison. On its discontinuance in January 1711, "The Spectator" was commenced under the joint management of Addison and Steele, assisted by Tickell and others. "The Spectator" extended to 695 numbers, forming 8 volumes, and was brought to a close in 1713, when another work, called "The Guardian," was commenced under the same writers and for the same object.

Though the writers of this Period are unequal to those of the two preceding eras, both in originality and boldness of conception, in comprehensiveness of view and force of expression, yet, they were finished gentlemen, and men of knowledge, wit, and refinement. The writings of the *Essayists*, more especially those of Addison, evince great skill in the use of words, richness of figurative language, and smoothness and harmony in the structure of sentences. At the same time, "by the gentleness of their satire, the familiarity of their criticism, and the tolerance of their morality," they produced a far more beneficial effect upon the intellectual and moral progress of the nation than they could have done by more direct attacks upon vice and folly. (See 208, 209.)

b The Chief Poet of this Period was—Alexander Pope, b 1688, d 1744. In 1709 he published his "Pastorals," in 1711, his "Essay

on Criticism," which is admired for the justness of the observations, in 1712, his "Rape of the Lock," a mock heroic, afterwards, he published the "Epistle of Eloisa to Abelard," the "Temple of Fame," Translations of Homer's "Iliad" and "Odyssey," in 1728, the first three books of the "Dunciad," and in 1733, his "Essay on Man," a series of arguments on the various relations of man, forming an admirable mixture of fancy, good sense, propriety of illustration, and conciseness of expression. Pope is celebrated for the correctness of his versification, and the strength and splendour of his diction (See 758)

The principal *Secondary Poets* are —

1 *Joseph Addison*, the celebrated Essayist, published in 1705, "The Campaign," and afterwards several excellent devotional pieces

2 *Matthew Prior*, b 1661, d 1721, published many light pieces, written in a neat and lively manner, but sometimes degraded by their indelicacies

3 *Dr Jonathan Swift* wrote many humorous and satirical pieces in verse

4. *John Gay*, b 1688, d 1732, is best known for his "Fables" in verse

5 *Thomas Parnell*, b 1679, d 1717, wrote "The Hermit," and some other pieces

6 *Thomas Tickell*, b 1686, d 1740, wrote several minor pieces

c In *Tragedy*,—the chief writers were—*Southerne*, *Addison*, *Lillo*, and *Rowe*  
In *Comedy*—*Congreve*, *Farquhar*, and *Vanbrugh*

d *Divinity* —1 *Dr Samuel Clarke*, b 1675, d 1729, a man of great mental endowments, published "Paraphrases on the Gospels," "Sermons on the Attributes of God," and several other works

2 *Dr Benjamin Hoadley*, Bishop of Bangor, b 1676, d 1761, a celebrated controversial writer, on the evangelical side, and author of many sermons

3 *Charles Leslie*, b 1650, d 1722, published in 1699, "A Short and Easy Method with the Deists," and afterwards "A Short and Easy Method with the Jews," and several other works

e *The Essayists* —1 *Joseph Addison*, b 1672, d 1719, is justly regarded the most distinguished of the Essayists, and the forerunner of the great English Novelists. Of "The Spectator," he wrote about three-sevenths. In his moral essays, he everywhere displays the purest Christian feeling, and in those on general Literature, especially in his celebrated Essays on Milton, he develops the genuine principles of poetic criticism. His *Style* is a model of idiomatic English and *Colloquial Elegance*.

*Lord Macaulay*, in speaking of Addison, says—"The English Language had never before been written with such sweetness, grace, and facility. As a moral satirist, he stands unrivalled. In wit, he was not inferior to Cowley or Butler, but, the higher faculty of invention he possessed in a still larger measure. As an observer of life, of manners, of all the shades of human character, he stands in the first class, and what he observed he had the art of communicating. His humour is delicious and always that of a gentleman, in whom the quickest sense of the ridiculous is constantly tempered by good nature and good breeding. Many eminent men have made the diction of Addison their model, but none have been able to catch the tone of his pleasantry. The service which Addison's Essays rendered to morality cannot be too highly estimated."

2 *Sir Richard Steele*, b in 1671 in Dublin, d in 1729, was the originator of the series of writings called *Essays*, and was next only to Addison in the value of his contributions. In 1709, he commenced

"The Tatler," in which, after some time, he was assisted by Addison. In 1711, in conjunction with Addison, he commenced "The Spectator," and afterwards in 1713, "The Guardian," which was published daily till it had reached the 175th number, when it was discontinued.

The other leading contributors to the Essays were *Budgell*, *Hughes*, and *Tickell*.

*f* *Miscellaneous* —1 *Dr Jonathan Swift*, Dean of St Patrick's, Dublin, b 1667, d 1744, a man of great intellectual power and ready wit, but of a vindictive disposition, was one of the most distinguished writers of this age. His works are chiefly of a political character, written with great plainness and power, and serving as models of satirical composition. —In 1704, he published "The Tale of a Tub," a burlesque on Romanists, Episcopalians, and Presbyterians, —in 1711, "The Conduct of the Allies," —in 1724, "The Drapier's Letters," against the government of Ireland for introducing a new coinage of half-pence into Ireland, —in 1726, "Gulliver's Travels," and afterwards some tracts on "Polite Conversation," and "Directions to Servants."

2 *Daniel de Foe*, b 1663, d 1731, originally a hosier in London, afterwards, a great political writer and pamphleteer. The best known of his works is the popular fiction of "Robinson Crusoe," which appeared in 1719. The style of De Foe is very natural and idiomatic, serving as a good model of forcible English composition.

3 *Dr. George Berkeley*, b 1684, d 1753, Bishop of Cloyne, was a man of great ability. In 1709, he published "The Theory of Vision," afterwards, "The Principles of Human Knowledge," and in 1732, "The Minute Philosopher."

4 *Anthony Ashley Cooper*, third Earl of Shaftesbury, b 1671, d 1713, published various works, which after his death were collected into one volume entitled "Characteristics of Men, Manners, Opinions, and Times."

5 *Henry St John*, Viscount Bolingbroke, b 1672, d 1751, a man of brilliant talents, but of unsound if not of pernicious principles, published several political and satirical pamphlets.

6 *Dr Richard Bentley*, b in 1661, at Oulton, near Leeds, d 1742, was the most distinguished classical critic and commentator of his age.

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### FOURTH PERIOD

#### *The Reign of George II—1727 to 1760*

*a* The Style of Addison is, as before stated, that of *Colloquial Elegance*, or the mode of expression which is used by well-instructed men in elegant conversation. In such a style, the words employed are mostly familiar, and the structure of the sentences is in accordance with the Saxon arrangement of our language. For many years after Addison's time, it seems to have been the principal ambition among writers to form their style after his model. Hence, exemption from faults, a negative sort of excellence, was the object at which the majority of

them aimed, and, in their efforts to attain polish and refinement, they forgot to think for themselves and nobly speak their thoughts.

In the year 1750, appeared "The Rambler," written by Dr *Samuel Johnson*, a man of vast intellectual power. The style of this work was totally dissimilar from that of its predecessors, and soon attracted a number of imitators. Instead of the elegant simplicity of Addison, the style of Johnson is pompous and imposing, suitable, perhaps, for conveying the sentiments of so gigantic a mind as his, but ridiculous when employed by inferior ones. In his vocabulary, he has introduced many fresh Latinisms, and revived others which had become obsolete. In the arrangement of his words, he has abandoned the familiar structure of the Saxon part of our language, and followed the mode employed in the Latin and continental languages. Thus, two distinctive styles began to exist, which have continued more or less to influence writers to the present time. (See 268, 269.)

*b The Chief Poets are —*

1 Dr *Edward Young*, b 1684, d 1765, celebrated for his "Night Thoughts," a work containing much striking imagery, and many profound but gloomy reflections.

2 *James Thomson*, b 1700 in Roxburghshire, d 1748, published in 1726 his poem called "Winter," in 1727, "Summer," in 1728, his "Spring," and in 1730, his "Autumn." These four afterwards appeared in one volume entitled "The Seasons." They are written in blank verse, and describe the various appearances of nature with great faithfulness, but in a style which is frequently affected and pompous. Thomson next published "Liberty," and in 1746 his "Castle of Indolence," an allegorical poem, in the manner of Spenser, and containing many obsolete words. Besides these, he published some tragedies and odes.

*The principal Secondary Poets are —*

1 *Thomas Gray*, b 1716, d 1771, well known for his "Elegy in a Country Churchyard," ode on "The Progress of Poetry," "The Bard," and ode on "The Prospect of Eton College."

2 Dr *Mark Akenside*, b 1721, d 1770, a physician, published "The Pleasures of the Imagination," in which he describes in elegant and harmonious blank verse, the causes of our emotions of taste, the processes of memory and association, and the manner in which Genius collects her stores for works of excellence.

3 *William Collins*, b 1720, d 1756, is best known for his ode "To the Passions."

4 Dr *Samuel Johnson*, as a poet, is known for his "Vanity of Human Wishes," and "London," a satire.

5 Dr *Isaac Watts*, b 1674, d 1748, a Dissenting minister, venerable for his piety, is distinguished for his well-known "Hymns," and "Lyrical Pieces."

6 *William Somerville*, b 1692, d 1742, wrote "The Chase."

7 *Robert Blair*, a native of Scotland, b 1700, d 1748, wrote a poem called "The Grave."

- 8 William Shenstone, b 1714, d 1763, wrote "A Pastoral Ballad"  
 9 William Falconer, b 1730, lost at sea 1769, wrote "The Shipwreck"  
 c The chief writers in *Tragedy* are —Thomson, Dr Young, Murphy, Mason, Moore, and Home

d *Divines* —

1 Dr *Joseph Butler*, Bishop of Durham, b 1692, d 1752, published in 1726 his great work, called "The Analogy of Religion, Natural and Revealed, to the Constitution and Course of Nature," a masterpiece of reasoning on behalf of Christianity, showing that all objections urged against Revelation can be equally urged against Nature. This work, though written in a barren and difficult style, is of incalculable importance to all students in divinity.

2 Dr *Robert Lowth*, Bishop of London, b 1710, d 1787, a distinguished Hebrew scholar, published "Lectures on the Sacred Poetry of the Jews," "Commentary on the Book of Isaiah," and "An English Grammar."

3 Dr *Nathaniel Lardner*, a Dissenting minister, b 1684, d 1768, published about 1730 his "Credibility of the Gospel History," in 15 vols., an important work.

4 Dr *John Leland*, b 1691, d 1766, published an "Analysis of Deistical Writers, and an Account of the Answers that have been written to them."

5 Dr *William Warburton*, Bishop of Gloucester, b 1698, d 1779, published in 1768 his "Divine Legation of Moses."

6 Dr *Conyers Muddleton*, b 1693, d 1750, published a "Free Inquiry into the Miraculous Powers, supposed to subsist in the Christian Church," and other works.

7 Dr *John Jortin*, b 1698, d 1770, published "Discourses concerning the Truth of the Christian Revelation."

8 Archbishop *Secker*, b 1693, d 1768, published "Lectures on the Church Catechism."

9 Dr *Isaac Watts*, before mentioned, published "A Treatise on Logic," "Improvement of the Mind," "Sermons," &c.

10 Dr *Philip Doddridge*, a Dissenting minister, b 1702, d 1751, published "The Rise and Progress of Religion in the Soul," "The Family Expositor," &c.

e *History and Biography* —

1 *Thomas Carte*, b 1686 d 1754, published "A History of England"—2. *Nathaniel Hooke*, published his "Roman History"—3. Dr *Muddleton*, published his "Life of Cicero"—4. Dr *Jortin*, published his "Life of Erasmus."

f *Metaphysics and Philosophy* —

1 *David Hume*, the historian, published in 1738, "A Treatise on Human Nature," in 1742, his "Essays, Moral, Political, and Literary."

2 Dr *Francis Hutcheson*, a native of Ireland, b 1694, d 1747, wrote, along with other works, "A System of Moral Philosophy," which was published after his death.

3 Dr *David Hartley*, an English physician, published in 1749 his "Observations on Man, his Frame, his Duty, and his Expectations"

4 Dr *Adam Smith*, b 1723, d 1790, Professor of Logic in Glasgow University, published in 1759 his "Theory of Moral Sentiments"

#### g Periodical Essays —

A new series of Essays was commenced with—1 "The Rambler," in 1750, which was almost entirely written by Dr Johnson. The subjects discussed were connected with ordinary life—2 "The Adventurer," begun in 1752, and conducted by Dr John Hawkesworth, was meritorious for its excellent moral essays—3 "The World," begun in 1753, was conducted by Edward Moore and others—4 "The Connoisseur," begun in 1754, was conducted by G Colman and Bonnell Thornton—5 "The Idler," begun in 1758 by Dr Johnson, was written in a more lively manner than "The Rambler"—The Style of these Essays would in general be unsuitable to modern taste, their description of character is too superficial, and their exposure of vices too feeble

#### h Miscellaneous —

Dr *Samuel Johnson*, b 1709, d 1784, by far the most remarkable man of this period, possessed one of the most powerful intellects of any age. His most important works are—1 his "Dictionary of the English Language," published in 1755. This work, which had occupied him for eight years, though defective in Etymology, is still of great value for its admirable definitions and well-chosen illustrations. 2 His "Journey to the Western Isles" 3 "The Lives of the Poets," published in 1781, a valuable store of biography, criticism, and powerful thinking. The "Life of Johnson," written by James Boswell, and published in 1791, is a most instructive literary production. The influence of Johnson's style was great in his own day, and though diminished, is still considerable.

During this period, *Fphraim Chambers* published in 1728 a "Cyclopædia," *Robert Dodds*, a bookseller, published in 1748 "The Preceptor," and afterwards "The Economy of Human Life." Various Magazines and Reviews, also, were begun at this time.

#### i Novels —

1 *Samuel Richardson*, b 1689, d 1761, a bookseller in London, was induced, when turned fifty years of age, to write a series of letters, which he connected into a continuous narrative, and published anonymously in 1740 under the title of "Pamela." This was our first English Novel. The object of the writer was to inculcate the principles of piety and virtue. Richardson afterwards published two other novels, inculcating the same principles, these were called "Clarissa Harlowe," and "Sir Charles Grandison."

2 *Henry Fielding*, b 1707, d 1754, was the next writer of this kind of composition. He published several well-known novels, written with great power of description, but exhibiting a total indifference to everything good and virtuous.

3 *Tobias Smollett*, b 1721, d 1771, a native of Scotland, was a writer of the same kind as Fielding.

4 *Laurence Sterne*, b 1713, d 1768, wrote a fiction, called "The Life and Opinions of Tristram Shandy," and "A Sentimental Journey through France and Italy."



## LESSON 107. c.—Exercise 107. c.—Page 164

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## FIFTH PERIOD

*Part of the Reign of George III—1760 to 1800*

a *General Characteristics*—During the First Half of this Period, the generality of the writers imitated more or less the style either of Johnson or of Addison. In the Second Half a change was gradually introduced both in prose and verse by a series of bold and independent thinkers, who describe their feelings and express their convictions in an animated and vigorous style (See 270, 271)

b *Chief Poets* —

1 *William Cowper*, b 1731, d 1800, commenced his career as a poet when above fifty years of age. He published in 1782 his "Tablo Talk," "Hope," "The Progress of Error," "Conversation," &c, and in 1784, his most important work, "The Task," consisting of six books in blank verse. He afterwards published "The Tirocinium," a review of public schools, and several other pieces. In "The Task," Cowper describes rural scenes, domestic happiness, fireside enjoyments, and ordinary characters, blended with moral sentiments and subjects of public interest. His versification is sometimes rough, "not from a vicious ear, but merely to show that he despised being smooth." His language is plain, forcible, and idiomatic, and his morality sound and pure. Cowper is pre-eminently the poet of domestic life (See 759)

2 *Robert Burns*, b 1759, d. 1796, a native of Ayrshire, published in 1786 a volume of poems, written in his native dialect, which established his character as a genuine poet. The fame of Burns rests on his Songs.

3 *Oliver Goldsmith*, a pleasing though not a great poet, b 1728, d 1774, published in 1765 "The Traveller," in 1769 his "Deserted Village," and afterwards the comedies "The Good-Natured Man," and "She Stoops to Conquer." Goldsmith's versification is harmonious, his descriptions pleasing but exaggerated, his sentiments always amiable.

As respectable *secondary poets* may be mentioned —Dr *James Beattie*, b 1736, d 1803, author of "The Minstrel," Dr *John Armstrong*, b 1709, d 1779, author of "The Art of Preserving Health;" Dr *Eratmus Darwin*, b 1732, d 1802, author of "The Botanical Garden."

c *Divinity* —

1 Dr *William Paley*, Archdeacon of Carlisle, b 1743, d 1805, published in 1785 his "Principles of Moral and Political Philosophy," an able work, but in several portions unsound. In 1790 he published his "Horae Paulinae," in which he proves from undesigned coincidences, the genuineness of St Paul's Epistles, and of the narrative given in the Acts of the Apostles. In 1791 he published his

"Evidences of Christianity," which establishes the credibility of the Evangelists, &c. In 1802 he published his "Natural Theology," in which he skilfully illustrates the power, wisdom, and goodness of our Creator. The last three named are standard works. Besides these, he published several valuable "Sermons." In Paley, we notice an acuteness of reasoning and foreibleness of illustration rarely equalled, combined with a style easy, perspicuous, and natural.

2 Dr *Richard Watson*, b 1737, d 1816, Bishop of Llandaff, published in 1776, "An Apology for Christianity," in reply to Gibben, and in 1796, "An Apology for the Bible," in answer to Thomas Paine. Both these are valuable and standard works.

3 Dr *George Campbell*, b 1719, d 1796, Principal of Marischal College, Aberdeen, wrote an "Essay on Miracles," in reply to Hume, "A Translation of the Four Gospels," and also, "The Philosophy of Rhetoric."

4 Dr *Hugh Blair*, b 1718, d 1800, Professor of Rhetoric in Edinburgh University, published in 1777 several volumes of Sermons. He was also the author of the well-known "Lectures on Rhetoric and Belles Lettres."

#### d *History and Biography* —

1 *David Hume*, b in Edinburgh in 1711, d 1776, eminent as a philosopher and historian, published at intervals, between 1754 and 1761, his "History of England to the End of the Reign of James II." In this work, the narrative of the important events is told with great clearness, and the characters, thoughts, and feelings of historical personages are depicted in a sensible and charming manner. Its great defects are want of accuracy in detail, an indolent reliance on second-hand authority, and a strong partiality towards the Stuart dynasty. It is not now considered a work of authority.

2 Dr *William Robertson*, b 1721, d 1793, a clergyman of the Kirk of Scotland, published in 1759 his "History of Scotland during the Reigns of Queen Mary and James VI," in 1769, his "History of the Reign of the Emperor Charles V," and in 1777, his "History of America." The style of Robertson is pure, clear, and elegant. Though he is too fond of picture drawing, his opinions are formed with good judgment, and always temperately expressed. His disquisitions are singularly able and instructive. His works, though written under very unfavourable circumstances, are still of great historic value.

3 *Edward Gibbon*, b in London in 1737, d 1794, published in 1776 the first volume of his "Decline and Fall of the Roman Empire," and the last in 1787. This great work displays extensive learning, unwearied industry, great research, and consummate skill of composition. There is, however, one sad drawback. In the words of Dean Milman,—"Christianity alone receives no embellishment from the magic of Gibbon's language, his imagination is dead to its moral dignity, it is kept down by a general tone of jealous disparagement, or neutralised by a painfully elaborate exposition of its darker and degenerate periods." As a whole, the style is ornate and pompous, the words are chiefly of Latin root, not of Saxon, the

French rather than the English idiom is followed in the frequent antitheses, and the structure of the sentences is monotonous and complex. Notwithstanding these defects, he narrates events in a clear, animated, and striking manner, and brings before the reader's eye the persons and scenes which he describes.

The *Secondary Historical and Biographical Works* are —

- 1 Dr Robert Henry's "History of Great Britain."
- 2 Dr Thomas Warton's "History of English Poetry."
- 3 Dr Adam Ferguson's "Roman Republic."
- 4 Dr Samuel Johnson's "Lives of the Poets."
- 5 James Boswell's "Life of Johnson."

o *Mental Philosophy, Morals, &c* —

1 *Adam Smith*, before mentioned, published in 1776 his great work, "The Wealth of Nations," the labour of ten years, a standard work on Political Economy. Smith had already published in 1759 his "Theory of Moral Sentiments."

2 *Abraham Tucker* published in 1765 "The Light of Nature Pursued." To this work Paley was much indebted.

3 Dr *Thomas Reid*, b 1710, d. 1795, the founder of the *Scottish School* in Philosophy, published in 1763 his great work entitled "An Inquiry into the Human Mind on the Principles of Common Sense," and in 1785 his "Essays on the Intellectual Faculties and the Active Powers."

4 Miss *Hannah More*, b 1744, d 1833, was the most meritorious female writer on moral and religious subjects of this period. At first, she wrote several plays, but a change having been produced in her mind, her energies were directed to works of piety and usefulness. To counteract the pernicious principles of the French Revolution, she published in 1794, "Village Politics," and next, a periodical work, called "The Cheap Repository," for these she received the thanks of both Houses of Parliament. She afterwards published "Practical Piety," "Christian Morals," "Strictures on the Modern System of Female Education," and several other works.

f *Criticism and Miscellaneous* —

1 *Olivier Goldsmith* published in 1761 his "Vicar of Wakefield," and "Citizen of the World." Goldsmith's style is an imitation of Addison's.

2 *Henry Mackenzie*, b 1715, d 1831, published in 1771 his "Man of Feeling," a novel, afterwards he edited the periodicals, "The Mirror," and "The Lounger."

3 *Edmund Burke*, b 1730, d. 1797, celebrated as an orator, published in 1757 his "Essay on the Sublime and Beautiful," in 1790, his "Reflections on the Revolution in France."

4 Sir *William Blackstone*, b 1723, d 1780, published in 1765 his "Commentaries on the Laws of England."

5 Dr *George Campbell*, previously mentioned, published in 1776 his "Philosophy of Rhetoric."

6 *Henry Home Lord Kames*, b 1696, d 1762, published in 1762 his "Elements of Criticism," and in 1773, his "Sketches of the History of Man."

7 Dr *Hugh Blair*, mentioned before, published about 1783 his "Lectures on Rhetoric and Belles Lettres."

8 *Horne Tooke* published in 1786, "The Diversions of Purley," a mixture of grammar, etymology, politics, and metaphysics.

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## SIXTH PERIOD

*Part of the Nineteenth Century—1800 to 1860.*

a The Nineteenth Century has been a time of extraordinary mental activity, in which knowledge of every kind has been extensively diffused, and books multiplied beyond precedent. For boldness and originality of conception, for industry and earnestness of investigation, for clearness, force, and beauty of expression, and for elevation and usefulness of design, the writers of the present century, particularly those of the first thirty years, are equal, if not superior, to those of any preceding period, Shakspeare, Milton, and Bacon alone excepted. In general style, the nerveless polish and refinement of former ages have given place to *directness* and *energy* of expression. Nor have the improvements of former periods been lost. For, our language has become more definite in the use of words, more harmonious in its sounds, and more copious in its terms.

It has been well observed, that "the good writer of the present day always seems to write under a degree of excitement. He is full of his subject, and his attention is directed to *what* he shall say, rather than to the *manner* of conveying his thoughts. His expressions have an air of originality about them. There is no tedious selection of words, no laboured composition of sentences, no high-wrought ornament, but the words, and sentiments, and ornaments, are such as most naturally present themselves to his excited mind." His style, also, is not formed on any single model, but in accordance with the principles of philosophical taste.

b The writers of this Period are so numerous, that we can only mention the most distinguished.

The *Chief Poets* are —

1 Rev George Crabbe, b 1754, d 1832, a man of humble origin, published in 1782, "The Village," a poem, in 1785, "The Newspaper," in 1807, "The Parish Register," in 1810, "The Borough," in 1812, "Tales in Verse," in 1819, "Tales of the Hall." Crabbe is a stern and accurate delineator of human nature in its unpleasing aspects.

2 William Wordsworth, b 1770, d 1850, published in 1793 a small volume of poems, entitled "The Evening Walk," in 1798, his "Lyrical Ballads," in 1814, his "Excursion," which forms his great work, in 1815, his "White Doe of Rylstone," and in 1820, his "Sonnets." His *Excursion*, while depicting merely ordinary actions and characters, contains many rich and noble thoughts.

3 *Samuel Taylor Coleridge*, b 1773, d 1834, published in 1796 a small volume of "Juvenile Poems,"—in 1816, his fragment, called "Christabel," this and "Genevieve," "The Ancient Mariner," and his "Ode to Mont Blanc," are considered his finest poetical pieces. Besides these, Coleridge wrote in prose a periodical called "The Friend," "Aids to Reflection," and other works.

4 *Robert Southey*, b 1774, d 1843, published in 1795 his "Joan of Arc." His principal poems are, "Thalaba the Destroyer," published in 1803, "The Curse of Kehama," published in 1811, and "Roderick, the Last of the Goths," published in 1814. He wrote several others. In addition to his poems, Southey wrote several valuable prose works, the best known of which are his "History of the Church," "Life of Nelson," "Life of Wesley," "History of Brazil." He was an ardent and indefatigable worker, but frequently unfortunate in the choice of his subjects. His prose style is remarkably clear and vigorous.

5 *Sir Walter Scott*, b in Edinburgh in 1771, d in 1832, is one of the distinguished poets of this period. He published in 1805 his "Lay of the Last Minstrel," "Marmion" in 1808, "The Lady of the Lake" in 1810, "Rokeby" in 1812, "Lord of the Isles" in 1814. All these have enjoyed a popularity unparalleled in the annals of poetry. Scott is still more distinguished as a Novelist.

6 *Lord George Gordon Byron*, b 1788, d. 1824, published the first canto of *Childe Harold's Pilgrimage* in 1812, "The Giaour" and "Bride of Abydos" in 1813, "The Corsair" and "Lara" in 1814, "Hebrew Melodies" and "Siege of Corinth" in 1815, "The Prisoner of Chillon" in 1816, "Manfred" and "Lament of Tasso" in 1817, and subsequently several other pieces. Byron excelled his contemporaries in his power of description, his imagination was lofty but distorted, he almost everywhere shows a wanton disregard for the distinction between right and wrong, and hence, though his diction is frequently most elegant, the study of his works has a dangerous influence.

7 *Thomas Moore*, b in Dublin in 1780, d 1852, wrote many poems, of which some of his early ones are highly objectionable. His most meritorious poems are—"Irish Melodies," published in 1813, "Lalla Rookh," published in 1817, an Oriental tale, written in a very ornate style.

8 *Thomas Campbell*, b 1777 in Glasgow, d. 1844, published in 1799 his "Pleasures of Hope," in 1809, his "Gertrude of Wyoming," and subsequently, several lyrical pieces. He also published "Specimens of the British Poets," accompanied with criticisms.

9 *Alfred Tennyson*, b 1809, the principal of the living poets, has published many works, the best known of which are—"Poems, chiefly Lyrical," "The Princess," in 1847; "In Memoriam," in 1850, "Maud," in 1855, "The Idylls of the King," in 1858, "Enoch Arden," in 1865.

Of the *Secondary Poets*, the principal are—

1 *Lord Macaulay*, b 1800, d 1859, distinguished far more as an Essayist and Historian, has written "Ivy," a song of the Huguenots, and "Lays of Ancient Rome"

2 *James Montgomery*, b 1771, d 1854, published in 1806, "The Wanderer of Switzerland," in 1810, "The West Indies," in 1813, "The World before the Flood," in 1819, "Greenland," in 1822, "Songs of Zion," in 1827, "The Pelican Island"

3 *Samuel Rogers*, b 1763, d 1855, a banker in London, wrote several poems, of which the best known are—"Pleasures of Memory," published in 1792, the toil of nine years, "Human Life," in 1819, also the toil of nine years, and "Italy," in 1822, which had occupied him nearly sixteen years

4 Professor *John Wilson*, b 1785, d 1854, the well known editor (Christopher North) of "Blackwood's Magazine," published in 1812 his "Isle of Palms, and other Poems"

5 *James Grahame*, b. 1765, d 1811, published in 1804, "The Sabbath," in blank verse

6 *James Hogg*, b 1771, d 1835, known as the Ettrick Shepherd, published in 1813, "The Queen's Wake," afterwards, other poems

7 *Lugh Hunt*, b 1784, d 1859, published in 1816, "The Story of Rimini," and afterwards, several other poems

The other distinguished writers of this class are —

Mrs *Felicia Hemans*;—Miss *Joanna Baillie*;—*Letitia Elizabeth Landon*,—*Mary Howitt*;—Mrs *Robert Browning*;—*Thomas Hood*,—Rev *W Baham*, author of "Ingoldsby Legends,"—Rev *Lisle Bowles*, and *Eliza Cook*.

c. The chief Divines —

Archbishop *Sumner*;—Bishop *Marsh*;—T H *Horne*;—*Charles Simeon*;—*Robert Hall*;—Dr *Thomas Chalmers*,—Dr *Adam Clarke*;—*Thomas Scott*, the commentator, —Dr *John Kitto*, a layman, the well-known editor of the "Pictorial Bible," and other works, —Abp *Trench*, on the Parables and Miracles of our Lord, &c, —and *Conubere* and Dean *Horsion* on the Epistles of St Paul

d Chief Historians —

1 *Henry Hallam*, b 1778, d 1859, the distinguished author of—"State of Europe during the Middle Ages," "History of European Literature during the 15th, 16th, and 17th Centuries," "The Constitutional History of England"

2 *Thomas Babington Macaulay*, Baron Macaulay, wrote the "History of England from the Accession of James II" This History, which ranks in the first class, is printed in several sizes

3 *Sharon Turner*, author of "History of the Anglo-Saxons," "History of England during the Middle Ages," and "Sacred History of the World."

4 *James Anthony Froude* has written a "History of England to the Reign of Elizabeth"

5 Bp *Thirlwall* has written a "History of Greece"

6 Mr *Grote* has also written a "History of Greece"

The following works are well known —

*Souther's* "History of the Church," "History of Brazil"—Col *W Napier's* "History of the Peninsular War"—*Mill's* "History of India"—Sir *Archibald Alison's* "History of Europe from the French Revolution"—*W. H Prescott's* "Ferdinand and Isabella," "Conquest of Mexico," and "Conquest of Peru"—*Mottley's* "History of the Netherlands,"—*Millman's* "Latin Christianity."

*c* The Chief Novelists —

1 Sir Walter Scott, by far the most distinguished of Novelists, has written—"Waverley," "Guy Mannering," "The Antiquary," "Rob Roy," "Old Mortality," "Heart of Mid-Lothian," "Ivanhoe," "The Monastery," "The Abbot," "Kenilworth," and others

2 Miss Hannah More published "Coelebs in Search of a Wife"—Miss Maria Edgeworth published "The Parent's Assistant," "Moral Tales," "Popular Tales" &c—Miss Jane Austen published "Pride and Prejudice," &c—Mrs Opie, "Tales of Real Life"—Miss Eliza Hamilton, "The Cottagers of Glenburnie" The preceding have a moral tendency

3 John Galt published "The Annals of the Parish," "The Ayrshire Legatees," &c—Prof John Wilson, "Lights and Shadows of Scottish Life," &c.—Washington Irving, an American, published "The Sketch Book," "Bracebridge Hall," &c

4 Charles Dickens is well known for his "Pickwick Papers," "Nicholas Nickleby" &c—William M Thackeray, for his "Vanity Fair," "Lectures on the English Humourists," &c—Lord Bulwer Lytton, for "My Novel," and many others

*f* In Philosophy and Metaphysics, the chief writers are —

Dugald Stewart;—Dr Thomas Brown;—Sir James Mackintosh;—Dr John Abercrombie;—Sir William Hamilton;—James Mill, and his son John Stuart Mill

*g* Miscellaneous —

1 John Foster, a Baptist minister, is well known for his clever "Essays on Decision of Character," and "Evils of Popular Ignorance"

2 Lord Jeffrey, for his Essays and Contributions to the "Edinburgh Review"

3 Lord Macaulay, the historian, is also distinguished for his valuable "Essays."

4 Rev Sydney Smith was another able contributor to the "Edinburgh Review"

Of Periodicals—The "Edinburgh" and "Quarterly" Reviews, "Blackwood's" and "Fraser's" Magazines, and "The Times" newspaper, may be mentioned as the principal.

728 Of useful Compendiums, containing *Extracts* from our Principal Writers, the following may be recommended Any one of these will be sufficient

- 1 { Readings in English Prose Literature  
  { Readings in English Poetry
- 2 { Spalding's History of English Literature  
  { Shaw's Choice Specimens of English Literature
- 3 Knight's Half-Hours with the Best Authors

## IV ADVANTAGES OF GOOD MODELS

### LESSON 108.—Exercise 108.—Page 165

729 A valuable auxiliary in the formation of a good Style is the *Systematic Study of the Best Models* By this is meant, not a mere perusal of these works, but such an earnest study as is pursued by the Artist in the acquisition of skill in his profession The Painter emphatically studies the picture which he admires, both its design and execution. Knowing that

it is calculated to give pleasure, he endeavours to discover *in what its excellence consists*, and thus to derive from the study of it, Rules which may guide him in his *own efforts*, and assist him in his judgment of the works of others. His views are thus expanded, and his taste formed on the great Masters of his art.

730 The Author to be selected as a Model for subjects of a high class, should be distinguished for the forcibleness of his arguments, the neatness of his arrangement, and the perspicuity of his expression. In subjects of an ordinary kind, the Student should fix upon that Style which has most interested and impressed his own mind, and is most congenial to his taste and habits. Such a plan has been more or less followed by most of our good writers. Pope carefully studied Dryden. Gibbon studied Blackstone, Robertson, the writings of De Foe and Swift, and Hugh Miller and Franklin, the pages of Addison. One author at a time is sufficient.

731 *a* In studying a portion of your selected Author, proceed thus — Carefully notice the kind of *arguments* introduced, the *order* in which they are placed; the kind and degree of *ornament* employed, the class of *words*, whether Saxon or Classical, and to what extent, and the *structure* of the sentences. Notice the impression made on your mind by these things.

*b* When a portion has been thus studied, then give a *written Analysis* of the same, stating in your own words, when the subject is Argumentative, the *Proposition* and the *Arguments* adduced in its support, when Narrative or Descriptive, the appropriate sequence of events or observations. This plan, while acquainting you with the opinions of the best writers on any subject, will powerfully tend to discipline and invigorate the mind. Many writers have borne testimony to the advantages to be derived from such a mode. Others have found it beneficial to reduce their knowledge to *Aphorisms* which could be quoted and expanded at pleasure.

732 To assist in the formation of a good Style, any one of the subjoined may be advantageously adopted —

1 *Southey's* "Life of Nelson"

2 *De Foe's* "Robinson Crusoe"

3 *Goldsmith's* "Vicar of Wakefield"

4 Prof *John Wilson's* "Lights and Shadows of Scottish Life"

For advanced Students, some of the Authors mentioned in the Sixth Period might be selected



## V ORIGINAL COMPOSITION

## LESSON 109.—Exercise 109.—Page 165

733 Before attempting the regular practice of Original Composition, the acquisition of three things is most desirable, if not absolutely necessary, namely,—1 A sound knowledge of English Grammar, 2 Readiness in the methodical arrangement of your thoughts, 3 Some degree of Familiarity with Good Models

1 As *Accuracy of Expression* must obviously form the proper foundation for all real excellence in Composition, your first step should be to obtain a thorough mastery of the rules and principles of Grammar and Style, as explained in this work, and carried out in its companion volume of Exercises. So long as these are only imperfectly known, difficulty and uncertainty will be experienced in the application of them, and erroneousness of expression be the probable result. Rules intended to influence expression should be so accurately and strongly impressed on the memory, as to suggest themselves, instinctively as it were, whenever required. To acquire this accuracy is evidently a work of time and labour, but till this is accomplished, every other study should, for a time, be in a measure subordinate.

2 To promote *readiness in the Methodical Arrangement* of the *thoughts*, as well as correctness of expression, a Preparatory Course of Composition should be commenced simultaneously with the study of the Grammar and Exercises. In this course, all attempts at forcing the *inventive* faculty, beyond what the pupil's actual experience and reading will warrant, should be carefully avoided, as ultimately detrimental to solid and permanent excellence. The Exercises should require from each pupil his individual and unassisted exertion, in arranging and expressing his thoughts on subjects level with his comprehension and general attainment, but nothing more. By thus proceeding cautiously and systematically, and aiming at treating each topic in a natural way, the pupil will gradually imbibe the principles of good taste, and beneficially improve whatever talent he may possess. For the furtherance of these views, the volumes of my Practical English Composition were drawn up.

3 When sufficient progress has been made in the preceding branches, the student can next enter upon the examination of those authors whose productions supply the best Models for study or imitation. For this purpose, reference must be made to the preceding pages on Style (see 699 to 720); Style at Different Periods (721 to 728), and Study of Good Models (729 to 732).

734 We now proceed to offer a few Directions with regard to *Original Composition*

1 In the First Place, furnish yourself with *Materials* derived either from careful *Observation*, or from judicious *Reading* combined with much *Reflection* on the subject.

2. Then, form in your mind a *distinct view* of your subject, and what the *precise object* is at which you are aiming. Afterwards, arrange your *Plan*, and from your materials *Select* the most suitable

3 Avoid entering on *too wide* a field of discussion by introducing more points than you can properly develop. In discussing each point, too, avoid entering *too much into detail*. By thus limiting your *plan*, and keeping steadily in view the *precise Moral* which you especially intend to enforce, or the *particular Truths and Facts* which you purpose to explain and illustrate, a degree of *interest* in the subject will be excited in your mind, and the words and expressions which offer themselves on such occasions, in conveying what the mind distinctly sees, will generally be the best. Inaccuracies and violations of rules will, no doubt, occur in your earlier efforts, but these can be removed in a careful revision.

735 *During the Act of Composition*, let not the current of your thoughts be interrupted from want of a *proper word or phrase*, but either leave a *blank*, or take any word that presents itself, and *underline* or otherwise *mark* it to be afterwards corrected. When you have finished, lay the composition aside for a few days, that, your particular attachment for it having subsided, you may be the better enabled to make such alterations as a critical examination may suggest.

736 In every *Chapter* or *Section*, steadily aim at accomplishing the following things —

1 Let *every idea* have a corresponding word. Express each sentiment fully and clearly as you proceed.

2 Let the *words* employed be *established English*, and not too difficult. Avoid the absurd practice of introducing French and other foreign phrases.

3 Avoid all unnecessary *repetition* either of sentiment or of expression.

4 Let each *clause* occupy an appropriate position in the sentence, and be neatly and compactly constructed.

5 Let each *sentence* contain only one *leading thought*, and all the circumstances be rendered subordinate to that.

6 Let the *sequence* of the several sentences in each paragraph be natural, and the *connection* between the several sentences be so tastefully arranged as not to interrupt the easy flow of continuous thought

737. In *Revising your Composition*, whilst you are careful to alter any passage that is awkward and harsh, as well as those that are feeble and obscure, you must be cautious, lest by attempting to refine and polish, you destroy the force and originality of the expressions. As a *General Rule*, in your early efforts, it is recommended, merely to correct inaccuracies, and leave a higher degree of polish to be attained by an improvement of the taste resulting from the study of good models and careful practice

738. *Ease and elegance in Composition* can be obtained, according to the concurrent testimony of eminent Authors, only by much and regular practice, frequent corrections, and numerous copyings. And this testimony is fully corroborated by their own practice—*Pope*, the poet, following the plan laid down by *Horace*, wrote with great care, selected the choicest words, altered, re-altered, and criticised his labours, and revised with great patience—*Bacon* transcribed his "*Novum Organon*" twelve times before publishing it—*Bishop Butler* spent thirty years on his "*Analogy of Religion*" and his "*Sermons*"—*Adam Smith* spent ten years at the rate of ten hours each day in composing his "*Wealth of Nations*," and wrote it over ten times—*Locke* spent eighteen years in composing his "*Essay on the Understanding*" Numerous other instances might be mentioned, to show, that the price of Skill is *Patient Labour*. -

## POETRY.

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### LESSON 110.—Exercise 110.—Page 166

739 *Its Nature*—*Poetry* may be defined to be “Vivid feelings and conceptions clothed in harmonious language, generally in metre”

740 *a* Poetry is produced by various powers common to most persons, but more especially by those which are almost peculiar to the poet, namely, *Fancy*, and the crowning spirit—*Imagination*. This last is the first moving or creating principle of the mind, which fashions, out of materials previously existing, *new conceptions and original truths*, not absolutely justifiable by the ordinary rules of logic, but quite intelligible to the mind when duly elevated—intelligible through our sympathies and our sensibility.

*b* Another quality of poetry is *Imagery*, by which even abstract ideas and indefinite objects are generally moulded into shape. It is thus, that certain virtues and qualities of the mind are brought visibly before us. Inanimate matter, also, is raised to life, or its essence extracted for some poetical purpose. Thus, the moon becomes a *vestal*, and the night is clothed in a *starry train*, the sea is a *monster* or a *god*, the winds and the streams are *populous with spirits*, and the sun is a *giant* rejoicing in his strength. Though poetry consists much in imagery, its excellence, of course, must vary in proportion as those images are appropriate and perfect.

741 *The Subjects of Poetry*—*a* Poetry, with the exception of Satire, deals with the *grand*, the *terrible*, the *beautiful*, but seldom, or never, with the mean. Its principle is elevation, and not depression or degradation. It is true, that in tragedy or narrative, characters and images of the lowest caste are sometimes admitted, but, for the purposes of contrast only, or to “point a moral.” Under this view, the stream, the valley, the time-wasted ruin and the mossy cell, the riotous waves and the golden sky, the stars, the storm, and the mad winds, ocean, and the mountain which kisses heaven—Love, Beauty, Despair, Ambition, and Revenge, in short, all the objects of the external and internal world, the face of nature, the vicissitudes of fortune, and all the passions of man, which lift his thoughts from the dust and stir him to madness—almost everything which has in it a strong principle of impulse or elevation, belongs to the province of poetry.

*b* The meaner things of life, its tameness and mediocrity, its selfishness, envy, and repining, though subduced occasionally to the use of poetry, are too base for an alliance with it, and creep on, from age to age, recorded indeed, and immortalized, but for the sake of example only, and trampled under the feet of the Muse.

c As the object of poetry is not to diminish and make mean, but to magnify and aggrandize, it never dwarfs the great statures of nature, nor reduces the spirit to the contemplation of humble objects. Its standards are above, and not below, mortality. In its choice of subjects, *art* will be preferred to *science*, and *nature*, to both.

d Occasionally, indeed, the poorest things have been exalted and placed on a level with the loftiest, but we shall find, on close examination, that most if not all of these instances, are unavailable, that the things spoken of derive their importance, not from themselves, but from the relation which they bear to matters of higher moment.

742 *The Language of Poetry*—In Poetry, the language, except when we intend to degrade, should not be *technical*, common, or colloquial, because sounds which we hear on common occasions, do not usually make strong impressions or convey delightful images, while words, to which we are nearly strangers, whenever they occur, draw that attention to themselves which they should convey to things. A certain strength and nobleness of style, particularly in the higher departments of poetry, are so essential, that a poem, which has both invention and enthusiasm in the highest degree, would be ridiculous, if the language were cold and feeble.

743 *The Intention of Poetry*—a Poetry is calculated to *instruct* and *reprove*, as well as to *please* and *persuade*.

b It has been asserted, that the object of poetry is, to *please*, and certainly, this is *one*, though by no means the sole object of the art. It has also been said, that although, in moral poetry, improvement may be blended with amusement, the latter is, nevertheless, the object. This opinion, however, we consider to be erroneous. In the case of didactic poetry, such as, the "Essay on Man," or, "The Art of Preserving Health," the aim is *instruction*, and verse is but the medium or the attraction which the poet employs. In *satire*, the object is not to please a friend, but to sting an enemy, the *prophecies*, also, of the Bible must be admitted to have had an object beyond *pleasure*. The war songs of the ancients were to stimulate the soldier, and their laments were to soothe regret. Poetry contains a strong stimulant, and although a feeling of pleasure may blend with other emotions, it does not follow, that the attempts of poetry are not directed to objects different from those of merely "pleasing." It is, therefore, as we have stated, calculated to *instruct* and *reprove*, as well as to *please* and *persuade*.

744 *The Origin and Progress of Poetry*—a On this part of our subject, we cannot do better than furnish our readers with the graphic detail given by Sir Walter Scott, in his Introductory Remarks on Popular Poetry. "When the organs and faculties of a primitive race have developed themselves, each for its proper and necessary use, there is a natural tendency to employ them in a more refined and regular manner for purposes of amusement and persuasion. The savage, after proving the activity of his limbs in the chase or the battle, trains them to more measured movements to dance at the festivals of his tribe, or to perform obeisance before the altars of his deity. From the same impulse, he is disposed to refine the ordinary speech which forms the vehicle of social communication between himself and his brethren, until, by a more ornate diction, modulated by certain rules of rhythm, cadence, assonance of termination, or recurrence of sound or letter, he obtains a dialect more solemn in expression, to record the laws or exploits of his tribe, or more sweet in sound, in which to praise his own cause to the object of his affection.

b "It is not probable that, by any researches of modern times, we shall ever reach back to an earlier model of poetry than Homer, but as there lived heroes before Agamemnon, so, unquestionably, poets existed before the immortal bard who gave the King of kings his fame, and he whom all civilized nations now acknowledge as the Father of Poetry, must have himself looked back to an

ancestry, of poetical predecessors, and is held original only because we know not from whom he copied. Indeed, though much must be ascribed to the riches of his own individual genius, the poetry of Homer argues a degree of perfection in an art which practice had already rendered regular, and concerning which, his frequent mention of the bards, or chanters, of poetry, indicates plainly, that it was studied by many, and known and admired by all.

c "It is, indeed, easily discovered, that the qualities necessary for composing such poems, are not the portion of every man in the tribe, that the bard, to reach excellence in his art must possess something more than a full command of words and phrases, and the knack of arranging them in such form as ancient examples have fixed upon as the recognized structure of national verse. The tribe speedily becomes sensible, that besides this degree of mechanical facility, which (like making what are called at school nonsense verses) may be attained by mere memory and practice, much higher qualifications are demanded. A keen and active power of observation, capable of perceiving, at a glance, the leading circumstances from which the incident described derives its character, quick and powerful feelings, to enable the bard to comprehend and delineate those of the actors in his piece, and a command of language, alternately soft and elevated, and suited to express the conceptions which he had formed in his mind, are all necessary to eminence in the poetical art.

"Above all, to attain the highest point of his profession, the poet must have that original power of embodying and detailing circumstances, which can place before the eyes of others a scene which exists only in his own imagination. This last high and creative faculty, namely, that of impressing the mind of the hearers with scenes and sentiments having no existence save through their art, has procured for the bards of Greece the term of *Ποιηταί*, which, as it singularly happens, is literally translated by the Scottish epithet for the same class of persons, whom they termed the *Makers*. The French phrase of *Trouvains*, or *Troubadours*, namely, the *Finders* or *Inventors*, has the same reference to the quality of original conception and invention proper to the poetical art, and without which it can hardly be said to exist to any pleasing or useful purpose.

"The mere arrangement of words into poetical rhythm, or combining them according to a technical rule or measure, is so closely connected with the art of music, that in alliance between these two fine arts is very soon closely formed. It is fruitless to enquire which of them was first invented, since, doubtless, the precedence was accidental, and it signifies little whether the musician adapts verses to a made tune, or whether the primitive poet, in reciting his productions, falls naturally into a chant or song. With this additional accomplishment, the poet becomes the man of song, and his character is complete when the additional accompaniment of a lute or harp is added to his vocal performance.

d "Here, therefore, we have the history of early poetry in all nations. But it is evident that, though poetry seems a plant proper to almost all soils, yet not only is it of various kinds, according to the climate and country in which it has its origin, but the poetry of different nations differs still more widely in the degree of excellence which it attains. This must depend, in some measure no doubt, on the temper and manners of the people, or their proximity to those *spirit stirring events* which are naturally selected as the subject of poetry, and on the more comprehensive or energetic character of the language spoken by the tribe. But the progress of the art is far more dependent upon the rise of some highly gifted individual, possessing, in a pre eminent degree, the powers demanded, whose talents influence the taste of a whole nation, and entail on their posterity and language a character almost indelibly sacred. In this respect, Homer stands alone and unrivalled, as a light from whose lamp the genius of successive ages, and of distant nations, has caught fire and illumination, and who, though the early poet of a rude age, has purchased for the era he has celebrated, so much reverence, that, not daring to bestow upon it the term of barbarous, we distinguish it as the heroic period."—*Scott's Minstrelsy*, vol. i.

e In the first ages of society, poetry was not confined merely to the celebration of the praises of the Deity, and of the valorous actions of heroes, for, philosophers employed it to communicate the lessons of wisdom, and statesmen, to promulgate the dictates of law. Thus, Apollo, Orpheus, and Amphion, ancient bards, are represented as the first tapers of mankind, the first founders of law and civilization. Minos and Thales sang to the sound of the lyre the laws which they composed, and, till the age immediately preceding that of Herodotus, history had appeared in no other form than that of poetical tales.

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745 *Hebrew Poetry*—a Music and poetry were early cultivated among the Hebrews, as several songs of rejoicing are recorded in the books of Moses. In the days of the Judges, mention is made of the schools or colleges of the prophets, where one part of the employment of the persons trained in such schools was to sing the praises of God, accompanied with various instruments. But, in the days of King David, music and poetry were carried to their greatest height. For the service of the tabernacle, he appointed four thousand Levites, divided into twenty-four courses, and marshalled under several leaders, whose sole business it was to sing hymns, and to perform the instrumental music in the public worship.

746 a The distinctive feature of Hebrew poetry was a symmetrical disposition of the sentences, which were cast into parallel verses of equal length, and correspondent in sense and sound, the sentiment expressed in the first distich being repeated and amplified in the second, as in the following examples —

- 1 "The Lord rewardeth me according to my righteousness"
- 2 "According to the cleanness of my hand He hath recompensed me"
- 1 "The fear of the Lord is clean, enduring for ever"
- 2 "The judgments of the Lord are pure and righteous altogether"

b The origin of this form of poetical composition among the Hebrews, is clearly to be deduced from the manner in which their sacred hymns were accustomed to be sung. They were accompanied with music, and were performed by choirs or bands of singers and musicians, who answered alternately to each other. When, for instance, one band began the hymn thus —

"The Lord reigneth, let the earth rejoice"

The chorus, or semichorus, took up the corresponding versicle thus,

"Let the multitude of the isles be glad thereof"

"Clouds and darkness are round about Him" —

sang the one, the other replied,—

"Judgment and righteousness are the habitation of His throne"

And in this manner their poetry, when set to music, naturally divided itself into a succession of strophes and antistrophes correspondent to each other, whence, it is probable that the practice of responsory, in the public religious service of so many Christian churches, derives its origin.

747 a The Hebrew bards employ few *epithets*, but the brevity of their style renders its sublimity conspicuous, their imagery is bold and energetic, their fancy is ever rich and exuberant, and to them, metaphors spontaneously arise on every subject, in inexhaustible beauty and fertility.

b The figure, however, which, beyond all others, elevates the poetical style of the Scriptures, is the *Prosopopeia* or *Personification* and it is certain, that the personifications of the Sacred Writings excel, in boldness and sublimity, everything that can be found in other works. This is especially the case, when any appearance or operation of the Almighty is concerned.

"Before Him went the pestilence—the waters saw Thee, O God, and were afraid—the mountains saw Thee, and trembled—The overflowing of the water passed by, the deep uttered his voice, and lifted up his hands on high" Of the sacred poets, the most distinguished are, the author of the Book of Job, David, and the Prophet Isaiah, who is particularly eminent for his sublimity.

748 *Of Classical Poetry*—a It is not certain what species of poetry was first cultivated in Greece Fables were, undoubtedly, of great antiquity, the ode formed a part of religious worship, and the pastoral must have been introduced in an age sufficiently refined to relish simplicity The "Iliad" and "Odyssey" of Homer were composed at an early epoch of Grecian literature, and transmitted by oral tradition to a more polished age Of ancient poets, Homer may be considered as peculiarly the poet of nature The other principal Grecian poets are, Pindar, Anacreon, Aristophanes, Æschylus, Euripides, and Sophocles

b The Roman poets were modelled on those of Greece, the principal are, Lucilius, Terence, Horace, Virgil, Ovid, Tibullus, Lucan, Juvenal, and Persius

749 *Of the Rise and Progress of the Drama*—The heroic ode was the source from which the regular drama was produced Tragedy originated in the hymns sung in honour of Bacchus, to whom was sacrificed a goat, and from the name of the victim, *tragos*, a goat, joined with *œdion*, a song, is derived the word Tragedy The invention of the dialogue and action belongs to Æschylus, the original ode was preserved in the *chorus*, which constituted the popular part of the entertainment The chorus, like the band of a modern orchestra, was composed of several persons, who recited in a different manner from the other performers Their business was to deduce from the passing scene some lesson of morality, or to inculcate on the spectator some religious precept

750 *Comedy*, like tragedy, originally consisted of a chorus, which derived its name from the god *Comus* The rudiments of the art may, it is thought, be detected in the satyrs, a sort of interlude annexed to tragedies, in which the scene was moral, and the personages, satyrs or sylvan deities. It was not till the time of Aristophanes, that living characters were introduced on the stage The comedies of Aristophanes are full of the most personal satire and malignity against the greatest men that ever graced the annals of Athens This abuse was, however, afterwards corrected, and the comedies of Menander, which were afterwards imitated by Terence, exhibited interesting scenes of domestic life The chorus was gradually changed into the prologue, intended to apprise the spectators of all they were to see on the stage

751 The origin of all the European theatres may be traced to a kind of *extempore farce*, performed by idle people, strolling about from town to town, and acting in places of public resort These buffooneries were, in the fifteenth century, succeeded by the *Mysteries*, in which Adam and Eve, the Patriarchs, the Prophets, the Virgin Mary, our Saviour, His Apostles, and God himself, were brought upon the stage and, according to our ideas, frequently represented in the most ridiculous and impious manner At that time, however, it was thought no profanation to indulge in such amusements Accordingly, a play at first was considered only as a supplement to the religious duties, and was acted in the churchyards, and even in churches, when the priests took an active part The *Mysteries* were, in England, succeeded by another species of dramatic entertainment, called the *Moralities*, in which the virtues and vices of mankind were personified, and introduced on the stage In the sixteenth century, however, these mummeries gave place to the productions of Massinger, Beaumont, Fletcher, Jonson, and the immortal Shakespeare.



752 *Origin of Modern Poetry*—a The Gothic nations, which overran the Roman Empire, although ignorant of the polite arts, were not insensible to the charms of poetry. Their bards were not less venerated than their priests, and whatever instruction they received, whatever knowledge they possessed, was communicated in metre, and probably in rhyme. In the age of Charlemagne, the minstrels of Provence, or, as they were called, the *Troubadours*, introduced the metrical tales or ballads in rhyme, which, from the dialect in which they were written, acquired the name of *Romances*.

b The profession of a minstrel was held in great reverence among the Saxon tribes, as well as among their Danish brethren. The first compositions of the minstrels appear to have been unadorned annals or histories, composed in rhyme, for the convenience of the reciter, who had to retain them in his memory.

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753 a *A brief Sketch of English Poetry*—With the exception of some ballads of doubtful date, nothing that can truly be called poetry appeared before the days of CHAUCER (A.D. 1390). Chaucer's predecessors were the mere pioneers of literature. They cleared the way, perhaps, a little, by inventing a rude metre, or adopting, from foreign romances, a measure which became not the English tongue, but they possessed little more than a mechanical power. They could not rise above the obstacles of the age, nor pierce through the mists that lay around them. Chaucer followed, and raised poetry from the dust. He has been properly designated the Father of English poetry.

b The only poets of celebrity from Chaucer to the period when Spenser wrote, are Henry Howard (Earl of Surrey), Thomas Sackville (Lord Buckhurst), and Sir Philip Sidney. The Earl of Surrey was, perhaps, our first writer of narrative blank verse. Sackville was the author of "*Ferrex Porrex*," our first regular tragic play, and also of several other pieces. Sir Philip Sidney's poetry is characteristic of the times in which he lived. It is full of conceits and strained similes, and the versification is occasionally cramped.

754 SPENSER, b 1553, d 1598—These writers were succeeded by the celebrated Edmund Spenser, author of the "*Faerie Queene*." Possessing a vivid fancy, and in almost illimitable invention, he was the very genius of personification. He drew up shape after shape, scene after scene, castle and lake, woods and caverns, monstrous anomalies, and beautiful impossibilities,

from the unfathomable depths of his mind His allegories, however, are often extravagant, and his obsolete language renders him frequently obscure (See 722 c)

755 SHAKSPEARE, b. 1564, d. 1616 — Nearly contemporary with Spenser, lived *Shakspeare*, the greatest of poets, and, deservedly, the pride of his country. "Shakspeare," says Johnson, "is above all writers, at least above all modern writers, the poet of nature, the poet that holds up to his readers a faithful mirror of manners and of life His characters are not modified by the customs of particular places, unpractised by the rest of the world, by the peculiarities of studies or professions, which can operate but upon small numbers, nor, by the accidents of transient fashions or temporary opinions they are the genuine progeny of common humanity, such as the world will always supply, and observation will always find His persons act and speak by the influence of those general passions and principles by which all minds are agitated, and the whole system of life is continued in motion In the writings of other poets, a character is too often an individual, in those of Shakspeare, it is commonly a species"

He displays an almost unlimited comprehensiveness of mind, fertility of imagination, and range of observation "He has," continues Johnson, "no heroes, his scenes are occupied only by men, who act and speak as the reader thinks that he should himself have spoken or acted on the same occasion, even where the agency is supernatural, the dialogue is level with life. Other writers generally disguise the most natural passions, and most frequent incidents, so that he who contemplates them in the *book*, will not know them in the *world*, Shakspeare approximates the remote, and familiarizes the wonderful the event which he represents will not happen, but if it were possible, its effects would probably be such as he has assigned, and it may be said, that he has not only shown human nature as it acts in real exigencies, but as it would be found in trials to which it cannot be exposed." (See 722 d)

Between Shakspeare and Milton lived Ben Jonson, Beaumont, Fletcher, Herrick, and Cowley, and also several others of less importance (See 722 d)

756 MILTON, b. 1608, d. 1674 — *a Milton* has been justly characterized as the most learned of our poets No poem evinces so much profound erudition as the "Paradise Lost" "The learning of all ages," says Dr Stebbing, "the opinions of the wisest men, the superstitions of the most benighted nations, the truths of philosophy and science, and the most solemn mysteries of religion, were all explored by this great author, and he poured out the whole vast treasure of his mind

into the golden vase his imagination had formed. With him the love of truth was the offspring of a tranquil but noble soul, and from the dawning of his mind, it was the object he most earnestly sought. But he sought it chiefly among books, or among those who derived their materials of thinking solely from them. One consequence of this was the subjection of passion, thought, and feeling, to memory, and there is, therefore, to be discovered no beauty of a sentimental kind, even in his freshest and earliest poems. The same cause will also account for the absence of that heart-reaching, spiritual eloquence with which poetry sometimes awakens us. There are scarcely any thoughts to be found in Milton which can be ascribed to his sympathy with individual suffering, or to his consideration of human nature in its simple but deep workings. He gave himself no time for this unenumerated view of humanity. He sought the true philosophy of nature, but it was in the history of sects and kingdoms, and he learned to excite wonder, but not passion. Whatever, therefore, might have been the tendencies of his nature, truth in his poetry is *reflected* and not *primitive* truth, the truth which learning searches for and discovers, not what every heart feels and recognizes."

b But Milton possessed an imagination of the highest order, a genius daring as it was great. He did not, indeed, seek for a theme amidst ordinary passions, with which men must sympathize, or in literal facts, which the many might comprehend, but, on the contrary, he plunged at once through the deep, and ventured to the very gates of heaven for creatures with which to people his story. Even when he descended upon earth, it was not to select from the common materials of humanity, but he dropped at once upon Paradise, awoke Adam from the dust, painted the primitive purity of woman, and the erect stature and unclouded aspect of man. He displays a grandeur of conception, a breadth of character, and a towering spirit, pervading the whole of his subject, almost unparalleled in any other poet. He is, perhaps, the greatest epic poet in the world (See 723 b)

757 DRYDEN, b 1631, d 1700—*a* Shortly after Milton, appeared *Dryden*. As a keen satirist, and as a writer of sensible, masculine verse, few, if any, surpass him. But, as a poet, he is of a different order from those who adorned the reigns of Elizabeth and James, and occupies, decidedly, a lower step. He was a writer of shrewd sarcasm, and of excellent good sense, but he was deficient in imagination, in pathos, and in nature, to constitute him a poet of the highest order. Of Dryden, however, it may be said, that he formed the language, and improved the melody of English verse. (See 728 b)

*b* Contemporary with Dryden, lived *Lee* Shortly afterwards flourished *Doiset*, *John Phillips*, *Roue*, *Painell*, *Garth*, *Addison*, *Prior*, *Vanbrugh*, *Congreve*, *Gay*, and the well-known *Alexander Pope*

758 POPE, b 1688, d 1744—*a Pope* had the same good sense, the same stinging sarcasm as his predecessor Dryden, but he had greater refinement, and clearer views of morality. He shot his sharp arrows at the heart of the proud man and the knave, the time-server and the hypocrite, he spared neither rank, nor sex, nor age, if it were impudent and profligate. He was the head of what may be termed the artificial school of poetry. His poetry is characterized by a most melodious versification, splendid diction, and copious imagery, but with none of the higher attributes of creative intellect. It contains passages of great pathos, piercing satire, apposite antithetical illustrations, and admirably turned compliment. (See 724 *b*)

*b* Next, in order of time, but far inferior in merit, we may mention *Swift*, a stern, shrewd, and sarcastic writer of verse, and *Thomson*, who looked on Nature with an easy but observant eye, and transcribed her varying wonders to man, *Young*, known for his "Night Thoughts," *Churchill*, a coarse and immoral satirist, *Shenstone*, *Alenside*, and *Armstrong*, are minor poets, *Goldsmith* and *Gray* are distinguished, not, perhaps, for any great powers of imagination or fancy, but for their elegance and simplicity of expression. (See 725 *b*)

759 COWPER, b 1731, d 1800—During the eighteenth century, poetry had become feeble and mechanical, principally arising from an imitation of the monotonous versification which Pope had introduced. At last, COWPER, disdaining to deal in the mechanical versification and nerveless common-place poetry which were the fashion of his day, sought for inspiration in a noble and affecting subject, fertile in images, and which had not yet been hackneyed;—that subject was *Religion*. To Cowper, sick of the languid manner of his contemporaries, ruggedness seemed a venial fault, or rather a positive merit. In his hatred of meretricious ornament, and of what he calls "creamy smoothness," he erred on the opposite side. His style was too austere, his versification too harsh. But it is not easy to overrate the service which he rendered to literature. He was the forerunner of a noble race of poets. Wordsworth, Byron, Coleridge, Southey, Scott, Campbell, Moore, and Montgomery, have consummated what he began—a revolution in English poetry. (See 726 *b*)

## THE STUDY OF POETRY

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760 a *The Advantages resulting from a judicious study of Poetry*—Several reasons concur in recommending Poetry as a subject deserving the study of all, and particularly of the young. 1st It enlarges the understanding, and improves the taste. We hope the student distinctly bears in mind, that true poetry is not mere rhyme, nor mere metre—but a creative energy, which combines into new forms, and imparts to material objects or abstract ideas—life, and sentiment, and emotion. Rightly and fully, then, to comprehend and relish the frequently compressed arguments, the mythological or historical allusions, the moral, scientific, or philosophical truths contained in the productions of our best poets, disciplines and instructs, as well as delights the mind. For, a person must think to understand. This is one reason, that mere rhymers are generally preferred to real poets by common readers, who either cannot or will not think, and seek amusement rather than instruction. Even men possessed of some scientific knowledge, but who are unaccustomed to read poetry, frequently affix the most ludicrous construction to passages sufficiently intelligible to well-educated youths of thirteen or fourteen years of age.—The attentive reader of good poetry will frequently be struck, not merely by the sentiment, but by the mode of expression. He will find that the thoughts are not only distinctly expressed, but expressed in the fewest words possible, so as to produce a strong and lasting impression.

b 2nd An individual, whose mind has been properly instructed, can, when he is fatigued by the turmoil of business, or depressed by the vicissitudes of fortune, find nothing more cheering than to wander in the fields of poetry. Far from the dusty and busy haunts of men, he is here transported to a brighter and nobler scene. Here he enjoys an unclouded sky, a purer atmosphere, fields that are ever green, and flowers that never decay. Hill and dale, river and wood, the gently flowing stream, and the roaring torrent, are all presented in due proportion, to please the eye and gratify the heart. Here he holds converse with the sons of heaven born intellect, becomes warmed by their descriptions, wiser by their counsels, and ennobled by their sentiments.

c 3rd But Poetry has a still greater claim to our attention. It is highly conducive to morality, for, when noble thoughts and virtuous principles are presented to the mind, clothed in all the fascinations of verse, can we doubt that they will make a permanent impression upon the mind and heart? True it is, that we have many poems abounding with verses of a most immoral nature, but, it is equally true, that we have numerous other poems breathing the purest and most exalted sentiments, in language the most engaging and persuasive. Are we not, then, acting in accordance with the dictates of sound wisdom, in availing ourselves of so powerful an auxiliary to virtuous actions, in thus storing up, against the day of temptation, feelings of purity, and gentleness, and high aspirations? The prophet Moses when escaped from the host of Pharaoh, David the sweet singer of Israel, the sublime Isaiah, and the pabphet Jeremiah, gave utterance to their feelings of joy, of gratitude, and of devotion, in all the power and harmony of verse, nor did the disciples of the lowly Jesus neglect to celebrate, in "psalms, and hymns, and spiritual songs," the high praises of their great Redeemer. In fact, to the power of poetry, all ages, and all countries, the rudest as well as the most enlightened, bear witness. Since its first great masterpieces were produced, everything that is changeable in this world has been changed. Religions, and languages, and forms of government, and usages of private life, and modes of thinking, all have undergone a succession of revolutions. Everything has passed away but the great features of nature, the heart of man, and the miracles of poetry. "The Poems of Homer," observes Lord Macaulay in the "Edinburgh Review," "the wonder of ninety generations, still retain all their freshness. They still command the veneration of minds, enriched by the literature of many nations and ages. Having survived ten thousand capricious fashions, having seen successive codes of criticism become obsolete, they still remain, immortal with the immortality of truth,—the same when pursued in the study of an English scholar, as when they were first chanted at the banquets of the Ionian princes."

761 *a* With respect to the *mode* in which the study of Poetry ought to be conducted, we shall quote the judicious remarks of a very intelligent writer in the "Journal of Education," No 6 His words are as follow — "It is to youths whose minds are awakening from the dreams of childhood, whose imaginations are kindling with the glow of enthusiasm, but whose powers of reason are yet too weak sufficiently to temper and chasten their feelings, that the study of Poetry offers peculiar attractions, and it is precisely with such that, according as the models and examples presented to them are or are not judiciously selected, that study may prove an instrument of much good or evil in the formation of character. A youth of ardent temperament, whose taste has already been somewhat formed by an acquaintance with the better class of prose compositions, can hardly fail to have that taste refined by acquiring a competent knowledge of our standard poets. As a means of imparting this knowledge, the judicious parent or instructor will not hesitate to avail himself of some *well-chosen selection*, rather than place *entire* works in the hands of his pupil, and this course will be chosen, as much with the view of bringing together for exemplification and contrast, the various beauties of style and sentiment exhibited in different authors, as of excluding all passages whose tendency is gross or demoralizing. It being too frequently seen that the noblest sentiments, the most refined poetical taste, and the purest morality, are associated in the same volume, with meanness, ribaldry, and vulgarity. In thus recommending a *selection* from the Works of our poets for the use of students, we must not be suspected of sanctioning a similar course with regard to other branches of knowledge. The cases, in fact, are wholly dissimilar, since much of the poetry which we would wish to be read, has no particular connection with other portions of the volume from which it is taken. But, were it otherwise, such an inconvenience would be more than counterbalanced by the advantage on the score of morality to which we have here adverted — (*Hughes's* "Selections from the Poets" can be strongly recommended.)

*b* "To produce all the good effects which this course of study may be rendered capable of yielding, it will not be enough that poetical compositions, however excellent, be merely placed in the hands of the scholar, or that the instructor should content himself with *hearing* a certain number of verses periodically read by his pupil, — a task which we are well aware may be performed with great propriety of emphasis and intonation, while, at the same time, the reader continues insensible to all the real beauties of the author. To produce any lasting or beneficial impression, readings of poetry should be accompanied by *remarks*, both *critical* and *explanatory*, on the part of the tutor, *peculiarities* and *beauties*, whether of language or sentiment, should be pointed out, imperfections must be noticed, and the *style* of one author placed in *contrast* with that of another. By such means the mind of the pupil will be opened, his critical perceptions will be awakened and exercised, and his taste and judgment cannot fail to be improved" (See Courses of Study in Poetry, 781, 782, and also, Wordsworth's valuable "Essay on Poets and Poetry," affixed to his Poems.)

## OF THE DIFFERENT SPECIES OF POETRY

### LESSON 114.—Exercise 114.—Page 167

762 *a* *Pastoral Poetry* — Pastoral Poetry is a description of *rural objects*, it recalls to our imaginations those gay scenes and pleasing views of nature, which are commonly the delight of our childhood and youth, and to which, in more advanced years, men generally recur with pleasure.

*b* Amidst rural objects, nature presents, on all hands, the finest field for description, and nothing appears to flow more of its own accord, into poetical numbers, than rivers and mountains, meadows and hills, flocks and trees, and shepherds void of care. Hence, this species of poetry has, at all times, allured many readers, and excited many writers.

*c* Pastoral Poetry seems not to have been so early cultivated as some of the other species of poetry. It was not till men had begun to be assembled in great cities, after the distinctions of rank and station were formed, that pastoral

poetry assumed its present appearance. Men then began to look back with pleasure upon the more simple and innocent life which their forefathers led, or which at least they fancied them to have led and, imagining a degree of felicity to have taken place in those rural scenes and pastoral occupations superior to what they then enjoyed, conceived the idea of celebrating it in poetry. It was in the court of King Ptolemy, that Theocritus wrote the first Pastorals with which we are acquainted, and, in the court of Augustus, he was imitated by Virgil.

763 *a* The great charm of *Pastoral Poetry* arises from the view which it exhibits of the tranquillity and happiness of a rural life. This pleasing illusion, therefore, the poet must carefully sustain. He must display to us all that is agreeable in that state, but hide whatever is displeasing. He must paint its simplicity and innocence to the full, but he must cover its rudeness and misery.

*b* Distresses, indeed, and anxieties, he may attribute to it, but it is the pastoral life, embellished and beautified, or at least seen only on its fairest side, that the poet ought particularly to present to us. In embellishing Nature, he must not altogether disguise her, or join with rural simplicity and happiness, such improvements as are unnatural and foreign to her. If it is not exactly real life which he presents to us, it must, however, have its resemblance.

764 *a* The scene must always be laid in the country, and distinctly drawn and set before us. A good poet will particularize his objects, and diversify the face of nature, by presenting to us such new images as may correspond with the emotions or sentiments which he describes.

*b* With respect to the *characters* which ought to be introduced into Pastorals, they must be persons who are wholly engaged in rural occupations. They may be supposed to possess good sense and reflection, sprightliness and vivacity, they may have tender and delicate feelings, since these are, more or less, the portion of men in all ranks of life.

They must not, however, deal in abstract reasoning, and still less in the points and conceits of an affected gallantry, but must speak the language of plain sense, and natural feelings.

765 *a* The *subject* of Pastoral Poetry should comprehend the various adventures which give occasion to those engaged in a country life, to display their disposition and temper, the scenes of domestic felicity or disquiet, the attachment of friends and of relatives, the rivalry and competitions of lovers; the unexpected successes or misfortunes of families.

*b* Were the narrative and the sentimental judiciously intermixed with the descriptive in this kind of poetry, it would become much more interesting to the generality of readers.

*c* The "Pastoral Ballad" of *Shenstone* is considered the best poem of this kind in the English language, and the "Gentle Shepherd" of *Allan Ramsay*, written in the Scottish dialect, has also obtained great celebrity.

766 *a Lyric Poetry*—The term *ode* signifies, in Greek, the same as song or hymn, and Lyric Poetry implies, that the verses are accompanied with a lyre, or musical instrument

*b* All Odes may be considered under four denominations First, *Sacred Odes*, as, hymns addressed to God, and composed on religious subjects, such are the Psalms of David, which exhibit this species of poetry in the highest degree of perfection Secondly, *Heroic Odes*, which are composed in praise of heroes, and in the celebration of martial exploits and great actions Of this kind are Pindar's Odes, and some few of Horace's These two kinds ought to have elevation and sublimity for their reigning characters Thirdly, *Moral and Philosophical Odes*, where the sentiments are chiefly inspired by virtue, friendship, and humanity Of this kind are many of the odes of Horace, and several of our best modern Lyrical compositions, and this species may be said to possess a middle station Fourthly, *Festive and Amorous Odes*, calculated merely for pleasure and entertainment Of this nature are all Anacreon's, some of Horace's; and many songs and productions that belong to the Lyric species. The characteristics of these ought to be elegance, smoothness, and gaiety

*c* In Greek, the principal Lyric poets are, *Pindar*, *Euripides*, *Sophocles*, and *Anacreon*, in Latin, *Horace*

*d* In our own language we have several Lyric compositions of considerable merit, among which are, *Milton's* "L'Allégre" and "Il Penseroso," the two rival odes of *Pope* and *Dryden* on "St Cecilia's Day," *Gray's* "Bard," "Progress of Poetry," and his "Ode on Eton College," together with several odes by *Collins*, *Alenside*, *Cowley*, and *Gay*.

*e* It is not necessary, in the structure of an Ode, that it should be as regular in all its parts as a Didactic or an Epic poem But there must be a subject, there must be parts which make up a whole, and a connection of those parts with one another Though the transitions of thought may be light and delicate, such as are prompted by a lively fancy, yet they should be such as preserve the connection of ideas, and show the author to be one who thinks, and not one who raves

767. *a Didactic Poetry*—The intention of Didactic or Preceptive Poetry is, to convey instruction either in the arts, in morals, or in philosophy

By the charm of versification, it renders instruction more agreeable, by the descriptions, episodes, or digressions, and other embellishments which it may interweave, it detains and engages the fancy, and fixes useful facts more deeply on the memory

*b* In Didactic Poetry, the fundamental qualities consist of sound thought, just principles, and clear and apt illustrations

*c* The poet must study to relieve and amuse his reader, by connecting some agreeable episodes with the principal subject There is, indeed, nothing in



poetry, either entertaining or descriptive, which a didactic writer of genius may not be allowed to introduce into some part of his work, provided that such episodes rise naturally from the main subject, that they are not disproportioned to its length, and that the author knows how to descend with propriety to the plain style, as well as how to rise to the bold and the figurative.

d The principal Didactic compositions are, the "Georgics" of Virgil, Horace's "Art of Poetry," Pope's "Essay on Criticism," his "Essay on Man," Young's "Night Thoughts," Cowper's Poems, and Pollok's "Course of Time."

768 a Satiric Poetry is a species of the Didactic, and professes to have in view the reformation of manners, and, to accomplish this purpose, it boldly censures vice and vicious characters.

b Satire is sometimes divided into the jocose and ludicrous, or the serious and declamatory. The poem of "Hindibis," by Butler, is a specimen of the former, and that of the "Dunciad," by Pope, of the latter kind.

769 Poetical Epistles are commonly intended as observations on authors, or on life and characters, in delivering which, the poet does not purpose to compose a formal treatise, or to confine himself strictly to regular method, but gives scope to his genius on some particular theme which prompted him to write.

### LESSON 115.—Exercise 115.—Page 168

770 a Descriptive Poetry.—Descriptive Poetry enters into every kind of Poetical Composition, Pastoral, Lyric, Didactic, Epic, and Dramatic, and is generally introduced as an embellishment. There are, however, some poems which are professedly descriptive, the principal of which are, Denham's "Cooper's Hill," Dyer's "Gongol Hill," Thomson's "Seasons," Goldsmith's "Deserted Village" and "Traveller," Parnell's "Hermit," Rogers' "Pleasures of Memory," and Campbell's "Pleasures of Hope."

b In description, a true poet makes us imagine that we have the objects before our eyes, he catches the distinguishing features, he gives them the colours of life and reality, he places them in such a light, that a painter could copy after him.

c This happy talent is chiefly owing to a lively fancy, and to a habit of keen observation, by which the mind first receives a lively impression of the object, and then by employing a proper selection of circumstances in describing it, transmits that impression, in its full force, to the imagination of others.

d In the selection of circumstances lies the great art of picturesque description. In the first place, they ought not to be vulgar and common ones, such as are apt to be passed by without remark, but as much as possible, new and original, which may catch the fancy, and draw attention. In the next place, they ought to be such as particulars of the object described, and mark it strongly. No description that rests in generalities can be good. For we can perceive nothing clearly in the abstract: all distinct ideas are formed into particulars. In the third place, all circumstances employed ought to be uniform, and of a piece,

that is, when you are describing a great object, every circumstance brought into view should tend to aggrandize, or, when describing a gay and pleasant one, should tend to beautify, that, by this means, the impression may rest upon the imagination complete and entire. *Lastly*, the circumstances in description should be expressed with conciseness and simplicity, for, when either too much exaggerated, or too long dwelt upon and extended, they never fail to weaken the impression that is designed to be made

*e* The poems of *Sir Walter Scott*, *Campbell*, *Goldsmith*, and *Byron*, abound with beautiful and masterly descriptions.

771—*Epic Poetry*—An Epic poem is a narration, and, in part, a dramatic representation, of some important enterprise. Epic poetry, however, differs essentially from all pieces composed for scenic exhibition. *Compassion* is the great object of Tragedy, and *ridicule* the province of Comedy, but the predominant character of the Epic is, admiration excited by heroic actions. Dramatic writing displays characters chiefly by means of sentiments and passions, Epic poetry, chiefly by means of actions. the emotions, therefore, are more prolonged and less violent than those excited by Dramatic composition

772. In an Epic poem there are three objects to be considered, the *Action*, the *Actors*, and the *Narrative*

*a* First, it is necessary that the *action* should be *one*.

For, unity of action in every composition makes a stronger impression on the mind, than a number of incidents which have no connection with one another. It must not be a slight unity, as the action of one man, but a strict connection, a train of means pointing to some end, so, the main end of the "*Æneid*" is the establishment of *Æneas* in Italy, in the "*Odyssey*," it is the return of *Ulysses* to *Ithaca*, and, in the "*Iliad*," the effects of the resentment of *Achilles*

*b* The unity of the Epic action does not, however, exclude the introduction of all *Episodes* or subordinate actions or incidents which are not essential to the main action, provided they are related to, or connected with it.

Thus, the interview of *Hector* with *Andromache* in the "*Iliad*," the story of *Nisus* and *Euryalus* in the "*Æneid*," are episodes. Episodes should, however, flow naturally from the subject, present objects different from any other in the poem, and be elegant and well finished

*c* An Epic action must be *great*, that is, it must have sufficient splendour and importance, both to fix our attention and to justify the magnificent colouring which the poet bestows upon it. It must, likewise, be *interesting*, and *not of modern date*

*d* With regard to the *time* or duration of the Epic action, no precise limit can be assigned

A considerable extent is always allowed to it, as it does not necessarily depend on those violent passions which can be supposed to have only a short continuance.

773 *a* The *Personages* or *Actors* introduced into an Epic poem must be *suitable*, and their characters must be consistent with themselves, and be well supported

*b* It is not necessary that all the actors be morally good, imperfect, nay, vicious characters, may find in it a proper place, though the principal figures exhibited should be such as tend to raise admiration and love, rather than hatred or contempt

774 *a* In the *Narrative* of the poem, the poet may either relate the whole story in his own character, or introduce some of his personages to relate any part of the action that has passed before the poem opens. The whole of the narrative must be perspicuous, animated, and enriched with all the beauties of poetry, for, in Epic poetry, we expect everything that is sublime in description, tender in sentiment, and bold and lively in expression. And, therefore, if an author is destitute of affecting scenes, and deficient in poetical colouring, he can have no success. The ornaments which Epic poetry admits, must all be of the grave and chaste kind. Nothing that is loose, ludicrous, or affected, finds any place there. All the objects which it presents ought to be either great, or tender, or pleasing

*b* The principal Epic poets are, *Homer, Virgil, Tasso, and Milton*

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775 *Tragedy and Comedy*—*Tragedy* is an exhibition of the characters and behaviour of men in some of the most trying and critical situations of life, and describes their passions, virtues, crimes, and sufferings. *Tragedy*, when properly written, points out to men the consequences of their own actions, shows the direful effects which ambition, jealousy, love, resentment, and other strong emotions, when misguided or left unstrained, produce upon human life

776 *Comedy* is sufficiently discriminated from *Tragedy* by its general spirit and strain. While pity and terror, with the other strong passions, form the province of the latter, the chief, or rather the sole instrument of the former, is ridicule. *Comedy* aims at correcting improprieties and follies of behaviour, by giving us pictures taken from among ourselves, by exhibiting to the age a faithful copy of itself, and by satirizing the predominant vices.

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777 *a. The Epigram and the Epitaph*—The word *Epigram* originally meant an inscription which was generally engraved or written on pillars, porches, or the pedestals or bases of statues, but it now signifies a short and witty poetical com-

position, the point or humour of which is expressed in the latter lines.

b Though the epigram is, in general, applicable only to topics of mirth and gaiety, yet, even the most serious subjects have sometimes been agreeably presented in this form. The epigram of Dr Doddridge, on the words "*Dum vivimus vivamus*," ("While we live, let us live,") is well known

"Live while you live, the epicure would say,  
And grasp the pleasures of the passing day,  
Live while you live, the sacred preacher cries,  
And give to God each moment as it flies,—  
Lord, in my view let both united be!  
I live in pleasure, while I live to Thee"

778 The *Epitaph* is nearly allied to the epigram, and has a similar derivation, meaning, literally, an inscription. Like the epigram, too, it was originally very simple in its structure, consisting frequently of a single line, or even of a few words, which served to attract the notice of the passer-by

In a good Epitaph, the name, and something of the character, of the deceased should be introduced, but every thing that is fulsome, light, or trifling, should be avoided.

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779 The *Elegy*.—The term *Elegy* was formerly applied to the funeral monody, but, at present, it includes all plaintive strains. The elegiac stanza is generally written in verses of five feet, or ten syllables, as in Gray's celebrated "*Elegy in a Country Churchyard*," sometimes, however, it is exchanged for a lighter strain, as in Cowper's "*Alexander Selkirk*"

780 The *Sonnet*.—The *Sonnet* is derived from the Italian school, and has, at different periods, been much cultivated in this country. In its original form it consisted of fourteen lines, and this form is still preserved in what are esteemed true sonnets

781 *Courses of Study in Poetry* —1 *Elementary*

- 1
- Watts's "Divine Songs"*
- Then,
- Jane Taylor's Poems*

2 *Juvenile*

- 2 { a
- Payne's "Select Poetry for Children,"*
- or,
- 
- b
- Cook's "First Book of Poetry"*

3 *Middle*

- 3 { a
- Hughes's "Select Specimens of English Poetry,"*
- an excellent selection
- 
- b
- Cook's "Second Book of Poetry,"*
- the Extracts in chronological order

4 *The Upper Classes*

- 4 a. Readings in Poetry, with notices of the Authors.
- 
- b {
- Graham's "Studies from the English Poets,"*
- or,
- 
- Payne's "Studies in Poetry,"*
- with short notices
- 
- 5
- Cowper's "Task," "Table Talk,"*
- &c
- 
- 6 Readings from Shakspeare, containing 9 Plays.

782 —5 *For Advanced Students*

- 1 {
- Aiken's Poets*
- , containing the principal Poets entire, or,
- 
- Campbell's Poets*
- , containing large selections with criticisms,
- 
- or, the principal Poets entire, namely,
- 
- 2
- Shakspeare's Plays*
- , portions of, or,
- Bowdler's*
- edition
- 
- 3
- Milton's "Paradise Lost"*
- An annotated edition
- 
- 4
- Pope's Poems*
- Macready's*
- expurgated edition
- 
- 5
- Goldsmith's "Traveller"*
- and
- "Deserted Village"*
- 
- 6
- Cowper's "Task,"*
- &c
- 
- 7
- Scott's "Marmion,"*
- &c
- 
- 8
- Wordsworth's "Excursion,"*
- &c
- 
- 9
- Crabbe's Poems*

## ADVICE TO THE STUDENT

ON THE MENTAL HABITS NECESSARY FOR THE ATTAINMENT,  
RETENTION, AND READY APPLICATION OF KNOWLEDGE.

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### Lessons 116 to 120.

In concluding this work, I have thought it advisable to present the young student with a few hints on the Mental Habits which are necessary for the *Attainment, Retention, and Ready Application* of Knowledge. The utility of inserting in this place any observations calculated to enforce attention to these subjects will, it is hoped, be so obvious, as to supersede the necessity for adducing any arguments in favour of such a mode

#### LESSON 116.—Exercise 129.—Page 187

##### I ON THE ATTAINMENT OF KNOWLEDGE

In treating of this subject, I shall consider first, The mental habits which *obstruct*, and, secondly, Those which contribute to *advance* the Attainment of Knowledge

##### 1 MENTAL HABITS WHICH OBSTRUCT OUR PROGRESS

1 *The first great obstacle to all advancement in knowledge is, the pursuit of a multiplicity of subjects at once*

When we are hurried from subject to subject, bestowing a little time on this and a little on that, our *attention is divided*, and our energies become enfeebled, sufficient time is not allowed for forming clear ideas upon any one subject, the impressions made upon the mind are faint, and, of course, transient, we thus become confused, and as no progress is made, no satisfaction can be derived

In no respect, therefore, is wisdom more evinced than in knowing *what things we ought* to attempt, and to *what extent we can go*. Thus, what might be proper for one who has the disposal of his own time, would be the very reverse to another who is not so favoured. In either case, our rule holds good. For, the more numerous are

the subjects which a man pursues, under *any circumstances*, the less time he has to bestow on each, and the less improvement he will, consequently, make By aiming at *too much*, he may lose all

On the contrary, by confining our attention for a time to those subjects which are the *most important*, and which are the foundation of others, our progress will be certain if not rapid, and having tasted the pleasure of success, we shall enter, with an accelerated desire, upon the pursuit of others This has been the method adopted by all those men who have been distinguished for profound and varied knowledge By aiming only at a few things, they conquered,—by laying a solid foundation, they could erect a noble superstructure

2 *An evil similar to the preceding is, a multiplicity of books*

Whatever advantages we may derive from having access to an *extensive library* when our educational career is *completed*, we can derive few before that period has arrived. For the student is thus tempted to read other works than those which ought to engage his attention, and, by being diverted from the main object of his pursuit, he never advances beyond the mere elements We do not deny that much superficial knowledge has sometimes been acquired by this means, but this is not of much value, nor of much practical utility what we recommend is, the acquisition of *solid*, and not of heterogeneous and superficial knowledge, of *rigorous* and not of desultory, mental habits We need scarcely say, that the same remarks are equally applicable with respect to the numerous *periodicals* at present issuing from the press However advantageous they may be at a *subsequent* period, as sources of relief as well as of information, they are *not adapted* to extend the knowledge or improve the habits of the *young pupil*, or of him who wishes to study *systematically*

We would, therefore, recommend the young and earnest student to procure, by the aid of some experienced friend, the *best book* on any subject, and *confine himself to that* For the possession of several on the same subject is, to a learner, a temptation to forego thought, and to turn at every difficulty from one to the other Besides, as these works may be different both in arrangement and mode of explanation, the mind by this means becomes bewildered and not instructed, and unable to retain and apply the facts contained in any of them

3 *The third obstacle to real improvement is, that of hurrying through an author*

When a man proceeds more quickly than the understanding and a due examination of the subject will permit, it may be truly said,

that the faster he travels, the further he is from the right road. He may thus devour whole libraries, and yet possess no solid knowledge. His eyes have glided with rapidity over the pages, but his ideas have vanished like the shadows of a cloud flying over a field in a summer's day. Now, if the young student will only consider for a moment, he will readily perceive that this is not the way to gain knowledge. *Sufficient time* and *earnest labour*, are the *price* which knowledge demands.

4 *The fourth obstacle to knowledge is, that of changing the books or the object of pursuit*

There are individuals who can never be charged with having read a book *through*, be it ever so hastily, for they read a little in one and then lay it aside for another, which in its turn shares the same fate as its predecessor, or, perhaps, they commence quite a different branch of study. Fully resolved now to prosecute with vigour this *last* chosen subject, they purchase the necessary books, &c, but, alas! some kind *associate interferes*, some *lecture* is to be heard, or some *great meeting* is to be attended, and this changes their views again. Individuals of this class may be compared to a man perpetually changing his route, always setting off, but never arriving at the place of destination.

We have known individuals of respectable talents and tolerably industrious habits, anxious also to obtain knowledge, who have never derived any satisfaction from the efforts which they have made. After having formed their plan, and pursued it for some time with diligence, they have perhaps mingled in some company in which the particular subject of their study has been depreciated, and, simply from *their* inability to reply to the objections which have been adduced, they have been tempted to relinquish it, and begin another. But they should have remembered, that though *they* were unable to give a reply, yet a reply, and a satisfactory one too, might perhaps have been given. All that an individual should do in this case, therefore, is to re-examine the reasons for his pursuing this or that study, and if, from just reasoning, and talking the matter over with some person older and more qualified to decide than himself, he should feel convinced of the benefits to be ultimately derived, let him make a *determined stand* against all opposition, for *want of success* is frequently attributable to *waste of energy*, rather than to deficiency of abilities. Indeed, it will generally be found, that great attainments depend more upon *the adoption of a proper method*, and *perseverance in carrying it out*, than upon great natural endowments, for, faculties apparently moderate, become, by proper discipline, strong and vigorous, and "*energy of mind*, like *power* in mechanism,



if once attained, may be directed and applied to a variety of objects"

5 *The fifth obstacle to our progress in knowledge is, pursuing it in a desultory manner*

Though a certain degree of *variety* may occasionally contribute to render study agreeable, and though it may sometimes be necessary to forego study altogether, and enter into lively conversation, or engage in some proper amusement, that the mind may be refreshed, yet these interruptions must neither be long nor frequent, lest a habit of idleness or listlessness be engendered. It will be found that a *regular* and *temperate* application of the mind to study, will enable a man to acquire more knowledge, and with greater ease, than the most intense study, with long or frequent intermissions.

6 *The last obstacle which we shall notice is, that of wandering from the subject*

There are individuals, and not a few, who, on reading an author, frequently stop, not to *think* of what they are reading, but to *muse*. Some extraneous idea has occurred to their minds which absorbs their attention, and prevents them from proceeding. Now, this habit of *reverie* or *musings*, almost inevitably gives the *imagination* an *undue influence*, and, perhaps, more than any other quality, unfits the mind for making any advances in knowledge.

## LESSON 117.—Exercise 130.—Page 187

### 2 HABITS WHICH CONTRIBUTE TO ADVANCE OUR PROGRESS

After having pointed out those habits which *retard* our improvement, I now proceed to explain those which will *advance* our progress.

7—1 The first thing is, to form a proper *plan of study*.

In forming his plan, the student should take into account his *present acquirements*. In the great majority of instances of those who are their own instructors, it will be found better to begin with works containing the *rudiments* of any Art or Science rather than with larger Treatises.

By thus beginning at the Elements, the road is rendered more easy and pleasant, and the mind becomes gradually prepared to combat with difficulties. Whatever time is devoted to this preparatory training, is so much time gained. On the contrary, by commencing with subjects that are difficult, the mind is put to a stretch beyond its strength, and, like the body strained at lifting too heavy a weight, frequently has its force broken, and is rendered unfit for vigorous exertions in future.

Assuming, then, that the student has seen sufficient reason for adopting the plan we have proposed, we would urge the necessity of *perseverance*, for, however excellent a plan may be of itself, it will be totally useless without a *firm, determined perseverance* on the part of the student. He must, henceforth, reject the absurd prattle of those who are constantly asserting, that method and rules are unnecessary for geniuses. High excellence, be it ever remembered, never was attained by the greatest and noblest of Nature's sons, but by the constant application of all the mental faculties. "It is a common, but a very ill-grounded prejudice," remarks the author of "The Pursuit of Knowledge," "to imagine that any thing like regularity or diligence is either impracticable to high genius or unfavourable to its growth and exercise. *Perfect self-control* is the *crowning attribute* of the very *highest genius*, which, so far, therefore, from unfitting its possessor to submit, either in the management of his time or the direction of his thoughts, to the restraints of arrangement and system, enables him, on the contrary, to yield to them as if he felt them not, and which, by exerting this supremacy over itself, achieves, in fact, its greatest triumphs. It is true, that its far-seeing eye will often discern the error or inadequacy of theories and rules of discipline, which, to a narrower vision, may seem perfect and incontrovertible, and will, accordingly, violate them with sufficient audacity. But, when it does so, it is out of no spirit of wanton outrage, or from any inaptitude to take upon itself the obligations of a law, but merely because it must of necessity reject the law that is attempted to be imposed upon it, in order to be enabled to obey a higher and more comprehensive law of its own. It would be well if those would think of this, who, feeling within themselves merely a certain *excitement* and *turbulence of spirit*, the token, it may be, of awakening powers, but as certainly the evidence of their immaturity and weakness, mistake their feverish volatility, and unsettledness of purpose, for what they have been taught to call the lawlessness of genius, and thereupon fancy it is incumbent upon them to fly from all manner of restraint, as perilous to their high prerogative. Genius is neither above law, nor opposed to it, but, provided only that the law to which it is proposed to subject it be one worthy of its obedience, finds its best strength, as well as its most appropriate embellishment, in wearing its fetters. Art, which is the manifestation of genius, is equally the manifestation of judgment, which instead, therefore, of being something irreconcilable with genius, may, from this truth, be discerned to be not only its most natural ally, but, in all its highest creations, its indispensable associate and fellow-labourer."

8—2 *The second requisite for the attainment of knowledge is, the habit of fixing our undivided attention upon the subject under consideration*

Want of success in study arises frequently, not so much from the nature of the subject itself, as from the difficulty we experience in preventing our thoughts from wandering

The first step to be taken in order to fix the attention, is to remove all those obstacles and temptations which would retard our progress. A variety and recurrence of outward objects, have great influence in distracting the attention, the diligent student must, therefore, withdraw to retirement and silence, and thus preclude, in some degree, the solicitations which arise from external things.

But there are other enemies besides those from without. The memory and imagination are ever active in withdrawing our attention from the proper subjects of study. To these may be added, restlessness, impatience, anxiety, and whatever tends to agitate the mind or depress the spirits. But, from whatever source, and in whatever shape, the impediments to attention spring up, the student must endeavour to throw them off with spirit and determination, for nothing important can be attained without close and strenuous application. Whatever difficulty may attend our first efforts in the attainment of this valuable object, repetition will render every effort easier, and practice will induce the habit.

One expedient, sometimes adopted when the attention begins to flag, is to read aloud, another is to close the book, and try to recollect or write down what we have been reading.

9—3 *A third requisite is, rightly and fully to understand the meaning of an author, for, unless we accustom ourselves to affix to every word and sentence its proper signification, our ideas of the subject will be indistinct, and our conclusions erroneous*

First Consider the signification of the words and phrases, according to the import usually attached to them by persons of the same nation, and about the same time as that in which the author lived—This rule is important in ascertaining the exact modern meaning of several terms employed in the authorized version of the Scriptures, but which have become obsolete in the sense understood two centuries ago. The same remark may be made with regard to many words occurring in Chaucer, Shakspeare, Spenser, and other writers of that period.

Secondly Compare the words and phrases used by an author in one place with the same or hundred words and phrases used by

him in other places, these are generally called *parallel passages*. This rule is particularly applicable with respect to the *Scriptures*.

Thirdly Observe the *scope* and *design* of the writer in that particular chapter, section, or paragraph, in which the word or phrase occurs, and thus will assist in ascertaining the true meaning.

Fourthly Consider not only the *speaker*, but the persons to whom the speech is directed, the circumstances of *time* and *place*, the *temper* and *spirit* of the *speaker*, as well as the temper and spirit of the *hearers*.

Fifthly - In matters of dispute, we should never, from any prejudice of party spirit, *warp* the sense of the writer to our own opinion, but fairly and honestly understand it as the *author intended* it.

Sixthly It has been recommended, with respect to a *work of importance*, first to read it through in a *rather cursory manner*, previously to our reading it with *studious attention*, because, there may be several difficulties which cannot be distinctly understood, without a clearer comprehension of the authors whole scheme. In such treatises, many difficulties which present themselves at first, may be solved as we proceed. Those passages, however, which require more than ordinary attention, should be marked for a closer examination afterwards.

10 — 4 A fourth requisite is, to *discriminate between true and false reasoning*.

This is one of the most important, and one of the most difficult of all the requirements that we have enumerated, and to be fully acted upon, requires a gradual procedure. Thus, it would be absurd to expect a boy of fourteen or sixteen, or even an adult who has not been much accustomed to attend to a train of reasoning, to ascertain on which side the truth lies, from the arguments adduced by Dr Whately in favour of the Syllogism, and those given by Dr Campbell in opposition to it. To determine in such cases with *propriety*, requires some experience in the art of argumentation — As a *General Rule* the exercise of good strong sense, careful analysis, and freedom from passion, prejudice, or undue partiality is indispensable for distinguishing truth from error.

11 — 5 A fifth requisite is, to *endeavour to arrive at GENERAL PRINCIPLES on all the subjects to which our attention is directed*.

In every kind of knowledge, whether art, science, or religion, there are some *fixed principles* with which we must become *thoroughly acquainted*. These will serve as a safe guide in all our subsequent

inquiries and frequently as a *test* of the truth or fallacy of our conclusions. Such is that great principle in natural philosophy, the *doctrine of gravitation*, or the mutual tendency of all bodies towards each other, by which Sir Isaac Newton accounted for a multitude of appearances in the heavenly bodies as well as on the earth. Such is that *principle of morality* given us by our Saviour, "Do to others as you would have them do to you," which should be the rule of action towards our neighbour. And such, also, are those principles in religion, "That a rational creature is accountable to his Maker for his actions," "That the soul of man is immortal," &c. We must, however, be careful to admit nothing as an established principle which is not just and true, for an *error in principle may engender thousands in practice*.

It is not, of course, to be expected that we can arrive at *absolute certainty* on *every* subject of inquiry, as there are many things beyond the limited comprehension of man. Yet, we must balance arguments as justly as we can, and decide according to the *preponderance* of evidence, be that ever so small. This course will enable us to form a *probable* opinion and these probabilities frequently determine a thousand actions in human life, and sometimes even in matters of religion.

12 — 6 To assist in arriving at a *proper general conclusion* in our reasoning and inquiries, no habit is more important than that of *Patient Investigation*.

To *investigate*, in the proper acceptation of the word, signifies to search for an *unknown object*, by observing and *following the traces* which it has left, in the path which leads to its unknown situation. — The habit of patient investigation, is equally requisite and beneficial in the investigation of individual character, historic facts, the phenomena of matter and of mind, and the still more important truths of Divine Revelation. It requires long and attentive *observation* in noticing and collecting a number of facts, discriminating *judgment* in ascertaining in what particulars they agree with, or, in what they differ from each other, and just *reasoning* in forming some *general conclusion*.

13 — 7 *Observation is another mode which contributes towards the attainment of Knowledge*

By *Observation* is here meant, the *attentive notice* which the mind takes of the occurrences of human life, whether they are sensible or intellectual, whether relating to persons or things, to ourselves or others. Whatever we see, hear, feel, or perceive by sense or con-

seriousness, may be included under this head—The habit of careful *Observation* is, indeed, of the first importance in every department of life. The successful acquisition of every science depending upon experiment,—the attainment of knowledge of every kind depending upon the exercise of the perceptive faculty,—the cultivation of taste,—the common concerns of life,—the intercourses of civility,—and the efforts of benevolence,—require the constant exercise of this valuable habit.

14—8 ATTENDANCE ON LECTURES is another means of improving in knowledge, but, it is necessary, that we should have some *previous acquaintance* with the subject, and *afterwards*, examine and *treasure up* the knowledge thus acquired. Lectures heard under these circumstances will be beneficial, and particularly if the Lecturer is eminently qualified to communicate his knowledge, and possessed of suitable apparatus—Unless some such method as the one just recommended be adopted, attendance on lectures will degenerate into mere trifling.

15—9 ABLE INSTRUCTORS—The habits just enumerated are requisite in every period of life. But in youth, the plan superior to all others for acquiring sound knowledge, studious habits, and a taste for neatness, is the employment of accomplished and energetic instructors. Under their guidance, the hazard of using inferior works, or of falling into desultory habits of study is avoided.

### LESSON 116.—Exercise 131.—Page 188

#### II OF THE RETENTION OF OUR KNOWLEDGE

16 THE RETENTION of our knowledge depends upon the *Memory*, or that faculty by which the mind retains and recalls the ideas which it has previously received.

a The *Importance of the memory* has been much under-rated by several writers on education, who, perhaps, from having seen the memory *alone* cultivated during the period of childhood, have gone to the opposite extreme of scarcely cultivating it at all. But this is a most dangerous error, for, why labour to acquire what we cannot retain? Without memory, the mind of man would be a perfect blank, destitute of past impressions, past reasonings, past conclusions, past experience, and, consequently, unfit for the conduct of life and the pursuits of science.

b The memory, if judiciously cultivated, assists the judgment, for a proper conclusion depends, in some measure, on a survey and comparison of several things placed together before the mind.

When we set these various objects before us, we are then enabled to determine that such and such ideas are to be joined or disjoined, to be affirmed or denied, and this in consistency with the other ideas connected with the same subject. Now, there cannot be this comprehensive survey of many things without a tolerable memory, and, as we can judge of the future only by reviewing things that are past, it will frequently happen, that by the omission of one important idea or object, our conclusion is rendered erroneous.

c The ready and accurate recollection of *words* and their different *flexions*, of *elementary principles*, *definitions*, and *formulas*, is of great and almost essential importance in the acquisition of knowledge, and when this readiness and accuracy of memory have not been early cultivated, the difficulty of acquiring facility in any one branch of knowledge is considerably increased.

d Every one knows that the mere communication to others of the *substance* of an eloquent passage which we have heard or read, produces a very different impression on the minds of the hearers from what it would have done, had it been delivered in the *exact words* of the author or speaker.

17—1 CULTIVATION OF THE MEMORY —1 The first requisite in the cultivation of the memory is, the diligent and vigorous exercise of the *attention*, for, when the attention is strongly fixed on any subject, that subject is more readily apprehended, and much longer retained in the mind. If, therefore, we wish to possess a retentive memory, we must *avoid running from subject to subject*, and merely skimming over the surface of things. we must *duell* upon a subject if we wish the impression to be permanent.

2 A clear and distinct *perception* of things is highly conducive to their retention. So, also, is a proper *selection* of those things which we wish to remember.

3 *Arrangement* greatly assists the memory. So numerous are the details, facts, and principles, which ought to be recollected, that, to be able to recall them in their proper relations, and to apply them to the various purposes of argument or illustration, it is absolutely necessary to *classify* them under their appropriate heads. This rule is one of the greatest importance. And it is no little recommendation of a treatise, that, whilst its arguments are clearly apprehended by the mind, the arrangement of its different parts is easily retained by the memory.

4 The principle of *association* contributes in giving strength and facility to the operations of the memory, and, particularly in those branches of knowledge which have a common basis, or which bear upon a common object.

5 A frequent *review* and careful *repetition* of the knowledge which we have acquired, have a great influence in imprinting it on the memory. For this purpose it is useful, at the end of a chapter or section, to close the book and try to recollect all that you have read. Proceed in this manner through the whole work, and at the end, *recapitulate* the leading facts. When one work on any subject has been thus studied, all additional facts, derived from whatever source, may be easily ranged under their appropriate heads.

6 *Talking over* to a friend what we have been reading or hearing, is another excellent means of impressing it upon the memory. Even *talking aloud* to one's self, has been adopted by individuals who have not had an opportunity of conversing with others.

7 Another means of *strengthening* the memory and improving the power of expression, is frequently to *commit to memory*, in the most accurate manner (not indeed till they are understood), *select portions* from the best writers, and repeat them to some friend. Additional considerations may be given to recommend the judicious adoption of this practice. When the noble sentiments and exact expressions of great men are thus well impressed upon the mind, they not only improve and gratify it, but form, as it were, the germs of future thought and excellence. Ideas, *unconnected with words*, fade from the memory much sooner than when they are so connected. "In sickness, and often in old age," remarks Dr Carpenter, "the reasoning powers become languid, and the vigour of the mind, which would supply a succession of interesting thoughts, is lost under the pressure of disease or gradual decay. In such circumstances, the mind dwells upon the present impressions of pain or weakness, and can scarcely rouse itself above them, but if the memory has been well stored, in the early part of life, with useful and interesting combinations of words, they will often recur, at such periods, without an effort and without fatigue, and furnish subjects of thought which will soothe and even cheer. They who are subject to any degree of mental depression, disabling them from active efforts to point out a channel for their thoughts, often find such suggestions of the memory an important relief to them. And we need not say to those who have a religious turn of mind, that these remarks are peculiarly applicable to those devotional compositions and expressions which, where they have been early and deeply impressed on the mind, occur at the call of association to support, to strengthen, and to comfort, and which, thus suggested by the memory, have, in innumerable instances, allayed the emotions of passion and desire, or poured balm into the wounded heart."



## LESSON 119.—Exercise 132.—Page 180

## ON THE READY APPLICATION OF OUR KNOWLEDGE

18 THE READY APPLICATION of our knowledge depends on *Conversation, Reflection, and Composition*

19 CONVERSATION — *Reading, Study, and Retirement*, are necessary to give *solidity* to our knowledge, to render it easy and familiar, it must frequently become the subject of our *conversation*. The man who has read and thought much, but who has been accustomed to a *solitary life*, will frequently, in company, be at a loss for words to express himself readily, even upon those subjects with which he is the most familiar, and, thus, undiscerning persons may attribute to ignorance what is due only to want of practice.

We would, therefore, recommend the student to attach himself, if possible, to a *few select* individuals of industrious and virtuous habits who would be disposed to *study the same subject* as himself, and adopt the *same books*. In this case, he will find the following hints of service.—

20 —1 When a portion of a book has been read, let it become the *subject of conversation*. By this means, not only will the information be impressed upon the mind, and some parts, perhaps, rendered much plainer than they were before, but, it may be ascertained whether or not the opinions which have been formed are correct. In some cases, we may see reasons to modify them, in others, perhaps, to change them altogether. Thus, the defects of our own private meditation may be remedied by the superior knowledge, or by the judicious remarks of our friends. And thus, also, those peculiarities of manner, as well as of sentiment, which are frequently contracted by confined and solitary study, are removed, and we learn to express our sentiments in a style which is calculated to render them pleasing and instructive.

2 In free and friendly conversation, our intellectual powers are more animated, and our spirits act with superior vigour in the pursuit of truth. By mixing with men whose minds are nearly on a level with our own, the fire of a laudable emulation is kindled, and new and admirable thoughts are frequently elicited. Old and useful facts, also, are brought to remembrance, and the hidden treasures of knowledge, with which reading, observation, and study, had before furnished the mind, are unfolded and displayed.

3 It must, however, be distinctly borne in mind, that, in such conversation, everything that tends to *provoke passion should be utterly banished*. No sharp language, no sarcasms or biting jests, should ever be allowed, no invidious consequences should be drawn from another's opinions, no wilful perversion of another's meaning, nor any absurd construction of an innocent mistake; nor should there be any triumph, even when there is evident victory on our side. The impartial search of truth requires calmness and serenity, temper and candour, and not passion, pride, and clamour.

21. REFLECTION.—By the term *Reflexio*, is meant, the attention of the mind to its own *internal* operations, respecting those *ideas which it has acquired*, and from which ideas it produces others, as capable of becoming the subjects of its contemplation, as any of those which it has received from *external* objects. It is by reflection that we perceive the *analogies* between the different parts of knowledge, improve upon the hints of others, and penetrate into art or science more deeply than our predecessors have penetrated.

Thus, *Reflection* may justly be said to perform the same office to the mind as the stomach does to the body. For, as a healthy stomach by digestion changes the form of the food which it has received by extracting whatever contributes to nourish the body; so, habitual reflection, by frequently turning over its intellectual stores, by contemplating them in a variety of aspects, by carefully examining and comparing the different parts and ascertaining their relative connection as to cause, consequence, or dependence, is gradually led to feel a deep and *growing interest* in the subject, and to acquire more extensive and comprehensive views of its nature and utility. Hence, originate new and nobler views of the subject, fresh and beautiful combinations, a more intimate and natural arrangement of the several parts, and more apposite and striking illustrations than have hitherto been known to exist.—As Reflection, however, is one of the most important, so it is one of the most difficult exercises of the mind, and, to become habitual, will require for years the utmost determination of the student to persevere.

22. COMPOSITION.—At the close of a chapter or portion of a work, the student is recommended frequently to express, in *writing*, as much of the subject as he can *recollect*.

This method will bring to the test the *extent and accuracy of his knowledge*. We are apt to imagine, if we can express ourselves tolerably well on any subject in conversation, that our ideas are, consequently, clear and accurate. But, the moment we attempt to embody them in writing, we perceive our deficiencies, we find that

the boundaries of our knowledge are much narrower than we were willing to believe, that the chain of thought which appeared to us entire, is, in many parts, weak and defective

By instituting a comparison between our own efforts and the original, we shall also discover to what extent we have succeeded in retaining the significance and appropriateness of the author's expressions, and the correctness of his construction, and thus, we shall gradually acquire an extensive vocabulary and an improved diction

## LESSON 120.—Exercise 133.—Page 189

### CONCLUSION

23 *Reasons showing that the improvement of the Understanding is only a means to a specific end, by serving as an auxiliary to the better knowledge and regulation of ourselves*

The first object of every rational man should be,—the *knowledge of himself* “*Man, know thyself*,” was a precept so estimable to the ancients, as to be attributed to divine inspiration It is, however, a sentiment more praised than understood We attend to the various objects around us, and to our ordinary pursuits, but, of the nature of our faculties, passions, and affections, we frequently form only a faint conception, or a very partial estimate If the cultivation of our faculties is essentially necessary to preserve us from ignorance and error, the regulation of our passions and affections is not less necessary to preserve us from vice and folly For, he who possesses an intimate acquaintance with himself, and a due control over his passions, may meet most of the changing scenes and unexpected temptations of life with becoming fortitude and prudence whilst he who is destitute of these qualities, though admired for the brilliancy of his wit and the extent of his learning, can never enjoy that inestimable blessing—*peace of mind*

But the knowledge of ourselves, like every other valuable branch of knowledge, requires a regular and gradual procedure in its attainment In the *intellectual* and *moral*, as well as in the *material* world, whatever is intended for *strength* and *durability* advances by *slow degrees to maturity*, and as Nature, though slow, is ever operative, we ought to follow her plan, and be guided by her example The man who seldom considers the reasons for his own actions, and does not habitually strive to surpass his *former self*, is not making progress in self-knowledge To become acquainted with ourselves, we must scrutinize the operations of our own minds and the excursions of the imagination, and at the close of each day call to mind

every transaction, and ascertain whether or not we have done all things honourably and judiciously. This practice will induce us to be vigilant and circumspect, and give us a better acquaintance with the motives and aims of our different enterprises and actions. In observing important transactions and interesting events, we should endeavour to trace them to the *causes* and *motives* from which they sprang, to observe in what manner certain actions contribute to an individual's advancement in the ways of virtue, or to his downward course in the road of vice. And as human nature, in all ages and in every country, is the same, though varied in its developments by modifying circumstances, the careful perusal of *ancient and modern history*, and of *well-written biography*, will greatly contribute towards self-knowledge and self-improvement, as it will furnish the mind with *maxims* and *rules of conduct* useful in similar cases. Knowledge derived, however, from these sources, ought, as we have before observed, to be *rectified by daily observation*, according to place and circumstance, and applied with discrimination and sound-judgment.

24 UNDERSTANDING OUR DUTIES —The first beneficial result arising from self-knowledge is the conviction of the necessity of *understanding* what are the *various duties of our respective stations*, for no man can perform duties, of the nature of which he is ignorant. To have our knowledge *to seek* when it *should be applied*, must be truly painful and humiliating. But to have our minds well stored in this respect *before* we take our stations in life, and to understand our duties thoroughly, will give us a confidence in ourselves unknown to the idle and ignorant.

Fortunate, therefore, will it be for every youth to ascertain beforehand, what are the *qualifications* suited to his intended station, that he may judge of his own fitness for it, or turn his mind to such exercises and attainments as are appropriate, and likely to be most beneficial in assisting him. If the station in which he intends to move requires *great and various knowledge*, he will *take care to avoid a premature entrance upon those duties*, the nature of which is difficult and arduous. He will determine to *excel in those attainments* which are *preparatory* to his future duties,—in the *studies usually prescribed by a liberal education*, as superiority in these will generally conduce to similar superiority when he shall eventually take the station for which this labour is intended to qualify him.

25 THE PERFORMANCE OF OUR DUTIES —Self-knowledge not only impresses upon us the necessity of *understanding* our duties, but of *performing* them *uprightly and conscientiously*, that is, with all the exactness which our business, profession, or engagement implies,

and which an enlightened conscience approves. Nothing short of this will satisfy the honourable mind. Such a principle of action may not at first be appreciated. Years, perhaps, may be requisite to establish its claims to confidence, but, sooner or later, unswerving uprightness of conduct will be triumphant.

In order, however, to be *upright, we must be decided*. He who is accustomed to think for himself, to consider a subject in all its bearings, and who, at the same time, possesses control over his passions, is not likely to be diverted from his purpose by any temptation which may come in his way, or any unfounded objection to his plans. He may be slow and deliberate in deciding, but a decision once formed upon *right principles*, will be acted upon.—The *faithful* man will perform not merely the easy, but the *difficult* and *burdensome* duties. He will be true to his engagements, and allow neither ease, nor company, nor amusements, nor difficulties, nor opposition to interfere with the performance of them.

26 As, however, there is nothing to give Reason the perfect control and government of appetite and passion, nor to support and perpetuate an undeviating course of pure and upright conduct, but the influence of *right principles*, it is of the utmost importance that we ascertain the correctness of those principles which we adopt. Now, the *centre of truth*, of *purity*, of *holiness*, is God. He is and must be the source of every blessing, and of every good. *That principle* and that only will endure and be influential, which *regards God*, refers to His law, acts as under His eye, and obtains its vigour from a sense of responsibility and of a future judgment. Every deviation from God's revealed Will must be error, and, if persisted in, must necessarily lead to disappointment and misery. To reject Divine Revelation is to reject that which *has always been found to be the only safe guide* through all the chequered scenes of this troublesome life. True, there are several things in Revelation too difficult for our comprehension, just as in Nature there are phenomena the causes and operations of which are totally incomprehensible to the loftiest intellect. But, whatever regards our duty to God and man, the love and practice of truth, justice, holiness, and benevolence, and of speaking and acting fairly, and honourably with one another, is clearly and unmistakably set forth in Holy Scripture.

27 Young and ambitious minds, however, are apt to object to Christianity, because many men, distinguished for their mathematical or scientific attainments, have been adverse to Revelation. It is not difficult to account for such mistakes. Every one is aware

that an individual may be profoundly clever in one branch of knowledge, and yet be totally ignorant of another, he may, for example, be an excellent *chemist*, without possessing any knowledge of history, geography, &c., he may be a *profound mathematician*, without having any acquaintance with languages, poetry, eloquence, or anything beyond his own immediate study. But will any one say that these subjects are less useful, or less important because they are unknown to such an individual? And should we think that man qualified to pronounce upon the truth or falsehood of a proposition which he has *never examined*? Certainly not—Now, apply these remarks to Religion, and we shall see, that this, like every other subject, requires *examination* before we can ascertain the validity of its claims.

28 There is another and perhaps a *stronger motive* than mere ignorance, which influences many men in rejecting the Truth of Christianity, and that is, the *difficult nature of its requirements*, and the *uncompromising purity of its precepts*. A man naturally dislikes what is opposed to his *practice*, and thus, as Cowper truly says—

“Errors in the life breed errors in the brain,  
And these reciprocally those again.”

Hence, too, the eagerness in man to depreciate what condemns him, to *distort* and *pervert* the meanings of words from their proper signification, and to introduce others more agreeable to his own debased practices. But this shuffling, this perversion will not alter nor escape the consequences. *Conscience*, which might be made the approving Angel of Comfort, will thus become the Accusing Demon of Misery.

29 When, however, the claims of Christianity have been fairly and earnestly investigated, so complete are the evidences in favour of its Divine authority, that full conviction has been produced on the minds of men the most distinguished in the several departments of science. Without enumerating a host of eminent characters who have devoted themselves to the profession of teachers of religion, where shall we find individuals superior, if equal, to Bacon, Newton, Boyle, and Locke, to Leibnitz, Euler, and Baron Haller, to Milton, Hale, Sir W Jones, Dr Johnson, and Dr Adam Smith? These were all *laymen*, firm believers in Christianity, because they had *studied* the subject.

True, and sadly too true, that many things have been said and done, ostensibly for the sake of Christianity, which, however, never sprang from it, but, on the contrary, have been in direct violation of

its principles and its spirit—To OBTAIN NOBLE ENDS BY NOBLE MEANS is, and ever has been, the soul-stirring Principle of Pure Christianity. The evangelization of the world, the subordination of the human heart and intellect to the Will of God, to the manifestation of brotherly affection, and to the fulfilment of earthly Duties, are surely objects worthy the Divine Mission of our Lord, and the labours and sufferings of His Apostles. Though degeneracy of conduct and corruption of doctrine soon manifested themselves among professing Christians, still, wherever the pure Oracles of God were permitted to be read, there the Light of Christianity exhibited its immutable principle of action, to enlighten the dull intellect, to strengthen the wavering resolution, to encourage the struggling spirit to do and maintain, through life, whatever is true, honest, just, pure, lovely, and of good report. (Phil iv 8)

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